MOVIE CLASSIC

March

FEB 12 1935

10c
Same Price in U.S. and Canada

FILM
FASHIONS
BEAUTY
and
CHARM



Nelson Eddy
LEAVING Films?

Marion Davies

Free Hollywood Trip in Knitting Contest

10

3438
5377

E15L4Ap38



Savage!

SAYS DEBUTANTE

A DEBUTANTE AND A DENTIST QUARREL ABOUT A RIB OF BEEF

Sensible!



SAYS DENTIST



(*But the civilized way to combat* "PINK TOOTH BRUSH" *is* IPANA *and* MASSAGE)

IN THIS PICTURE, you see a girl chewing vigorously on a rib of beef. Viewed from the angle of good manners, it's pretty bad . . . And the debutante is right when she says, "It's simply savage!"

But the dentist is right, too. And it needn't surprise you to hear *any* dentist say: "That's a good, common-sense demonstration of the *healthy* way to use teeth and gums."

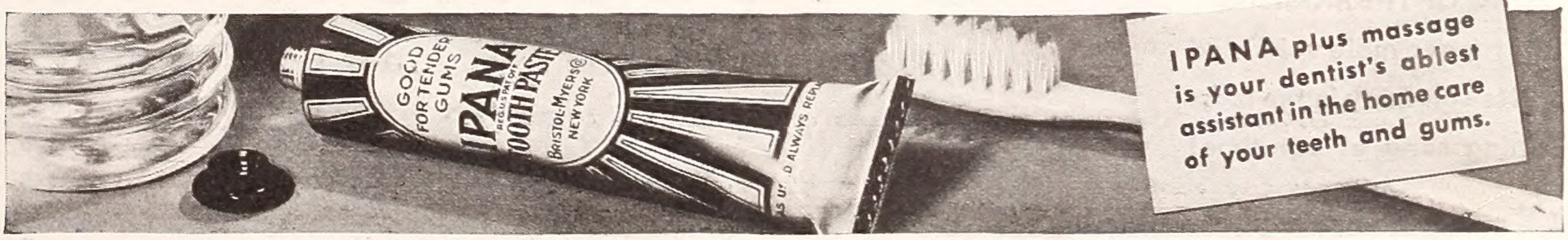
In modern dental circles, it is freely admitted that the lack of coarse foods and vigorous chewing is largely responsible for a host of gum disorders. Naturally, gums grow sensitive on a soft food diet. Naturally, they grow flabby, weak and tender. And, naturally, that warning "tinge of pink" eventually appears upon your tooth brush.

"Pink Tooth Brush" Tells the Truth

And the truth is—your teeth and gums need better care. You should change to Ipana plus massage . . . You should begin, today, the double duty you must practice for complete oral health. So start now to massage your gums with Ipana every time you brush your teeth. Rub a little extra Ipana into your gums, on brush or fingertip—and do it regularly.

For Ipana plus massage helps stimulate circulation. It helps your gums win back their firmness. It helps them recover their strength and their resistance. They feel livelier, better, healthier. And healthy gums have little to fear from the really serious gum troubles—gingivitis, pyorrhea and Vincent's disease.

So be reasonable. For your smile's sake, for the sake of your good looks and your good health—begin today with Ipana plus massage.



Again they thrill you with Glorious Melody!

"YOU BELONG TO ME! I BELONG TO YOU!"

The singing stars of "Naughty Marietta" now lift their golden voices to excite all the world with the immortal melodies of the most vibrant and stirring musical of our time — "Rose Marie" . . . The romantic drama of a pampered pet of the opera and a rugged "Mountie" torn between love and duty, whose hearts met where mountains touched the sky...How you'll thrill with delight as they fill the air with *your* love songs — "Rose Marie, I Love You", and "Indian Love Call"! It's the first big musical hit of 1936—another triumph for the M-G-M studios!





Thrill to Jeanette MacDonald as she sings "The Waltz Song" from Romeo and Juliet, and with Nelson Eddy, the immortal duet "Indian Love Call"

'SONG OF THE MOUNTIES!' 300 rugged male voices led by Nelson Eddy in the most stirring song of our time!

Jeanette

MacDONALD NELSON EDDY

IN

Rose Marie

A Metro-Goldwyn-Mayer Picture

with

REGINALD OWEN • ALLAN JONES

Directed by W. S. Van Dyke • Produced by Hunt Stromberg

JAN 29 1936
©C1B 288365

JAMES E. REID
Editor

LAURENCE REID
Managing Editor



Speaking of March, Ginger Rogers is marching toward top rating as a box-office attraction. Along with Fred Astaire, she now is fourth. Incidentally, she talks about Fred in this issue

MARCH, 1936 VOL. 10 No. 1

MOVIE CLASSIC

EDITED IN HOLLYWOOD AND NEW YORK

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MEMBER AUDIT BUREAU OF CIRCULATIONS

"My complexion cleared up like Magic!"



A dull skin, blotches, and bad breath—these may be warnings of constipation—accumulated poisons in your system. When you notice such telltale signs, do as millions of others do—place your confidence in FEEN-A-MINT and the "three-minute way." The "three-minute way" means that you simply chew delicious FEEN-A-MINT for three minutes,* preferably while going to bed—and in the morning you will find gentle but thorough relief. The very act of chewing makes FEEN-A-MINT better. Its tasteless, medicinal content mixes thoroughly with saliva and goes to work easily, gradually—not all at once. No unpleasant after-effects. And the children love it for its clean, refreshing taste. Get a box for the whole family, 15 cents and 25 cents—slightly higher in Canada.

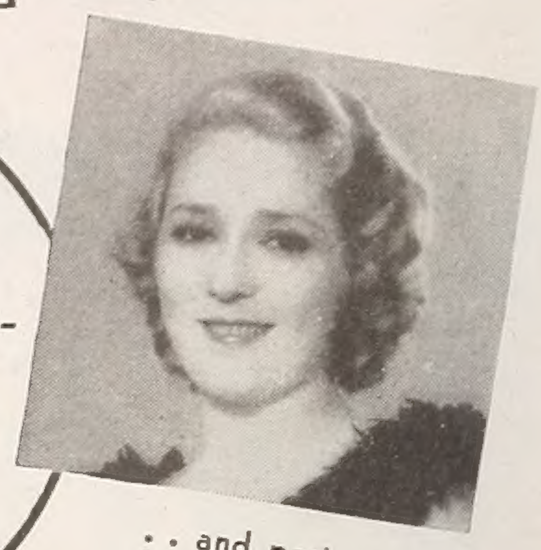
* Longer, if you care to





Jesse Lasky, famed producer

What trade mark would you suggest for PICKFORD-LASKY



. . . and partner, Mary Pickford

MARY PICKFORD *Offers* $1,000 *for* *Trademark Ideas!*

Put on your thinking cap—and win a fortune! Suggest a symbol to identify the new Pickford-Lasky Productions!

ONE thousand dollars in prizes for a trademark idea! That's the offer of the newly organized Pickford-Lasky Productions, in cooperation with MOVIE CLASSIC and the Fawcett Motion Picture Group of magazines!

Seeking a trademark that is distinctive and unusual, Mary Pickford and Jesse Lasky offer *you* the glory of creating a major studio trademark and winning a grand prize of $500! In addition, they will award five $100 prizes to the winners of individual contests appearing in MOVIE CLASSIC and four other Fawcett film magazines. From this group of five, the $500 winner will be chosen.

You can enter the contest right now. Merely send in a clear description of your trademark idea. A drawing may or may not accompany the description. All you have to do is to get the idea across! Fancy embellishments or professional drawings will NOT influence the judges!

"The importance of trademarks in advertising products cannot be over-estimated," says Miss Pickford in discussing the decision to launch the contest. "Intelligently created trademarks become so definitely associated with some products that often the buyer seeks the trademark rather than the name of the product. Mr. Lasky and I have prepared an ambitious film production program. Naturally, we anticipate better-than-average pictures, and it is necessary that we have a better-than-average trademark."

The history of motion picture trademarks that have become world-famous offers good tips in thinking of one for the Pickford-Lasky Productions. Nearly every good trademark was born of sudden inspiration. Perhaps *you* will be the one who puts down a fleeting idea on paper, an idea so good that it will become the trademark of Pickford-Lasky Productions.

One of the newest trademarks on the screen is that of RKO-Radio Pictures. You have seen it many times—a jagged flash of lightning searing through a black triangle surmounted by the name, Radio Pictures. The design came from one of RKO's staff of artists after the group had been told to find something that could have only one association—and that with Radio Pictures.

The trademark of Paramount Pictures is an outstanding example of a brain-child that grew to maturity. W. W. Hodkinson, one of Paramount's driving forces even in its early days, was born in Colorado. Thinking of the inspiring mountains of his native state one day, he sketched the picture of a mountain peak on a desk blotter and placed the name Paramount over it. That was the humble beginning of a world-famous trademark!

PERHAPS some inspiration flashing through *your* mind is destined to take its place on the screen! You never had a better opportunity to get one of your ideas used by films!

20th Century-Fox Studios wanted a trademark with a modern connotation. Putting their heads together, producers Darryl Zanuck and Joseph Schenck evolved the idea of 20th Century in huge lettering with an array of spotlights playing across the design. When the 20th Century-Fox merger occurred, Fox became the foundation of the design.

Harry Cohn, [*Continued on page* 61]

"DESIRE"



• **MARLENE DIETRICH,** more alluring than ever, **GARY COOPER,** more casually exciting than ever, in their first picture together since *Morocco* . . . a yarn about a beautiful lady with a very bad habit of stealing very expensive jewels and a young American motor car engineer who steals the lady's heart.

Just an old European custom . . . but we'd like to be John Halliday, the gentleman who's doing the hand kissing.

Marlene seems to be going in for jewels in a big way . . . also note the pom-pom hat. It'll set a style.



This ought to be in color, for those star like spots in the crisp black taffeta jacket are a really ravishing shade of pink.

. . . A Paramount Picture Directed by Frank Borzage from a comedy by Hans Szekely and R. A. Stemmle.



This shot is from the picture. Gary apparently has said something pretty tough, for that's a real handkerchief and those are real tears.



Marlene shows she's still loyal to the beret, this time, a novel black antelope affair, designed by Travis Banton Paramount's Fashion Expert.



Frank Borzage talks over a scene from "Desire" with Marlene and Gary.

Advertisement

EXCITEMENT RIDES THE *Hollywood* RANGE . . . AS THE "TRADE" CRITICS *Preview*



*"THE LOUIS



PAUL MUNI'S sensational new success throws the spotlight on some important personalities you never knew till now.



The story of Pasteur's historic battle with the ruthless killers of an unseen world has roused the experts of the film trade press to a very uncharacteristic frenzy of praise



Moving performances by Josephine Hutchinson, Anita Louise, Donald Woods, Fritz Leiber, and many others, have been a vital factor in the salvos of applause for "Pasteur"

WHAT is it that even the most conscientious film fan never hears about—yet is as well known and important in "picture business" as famous stars, directors, or producers?

Answer—a movie "trade paper" publisher.

If you were in the movie business the publications presided over by these gentry would be as familiar to you as your daily newspaper. Their reviews of new pictures are the first impartial comments published anywhere and usually have an important influence in determining at what theatres a production will be shown and for how long.

Being steeped in picture affairs to the eyebrows, these "inside" reviewers never hesitate to call a spade a spade and a flop a flop. Praise is the exception rather than the rule and it's rare indeed for the boys to agree unanimously in favor of any one production.

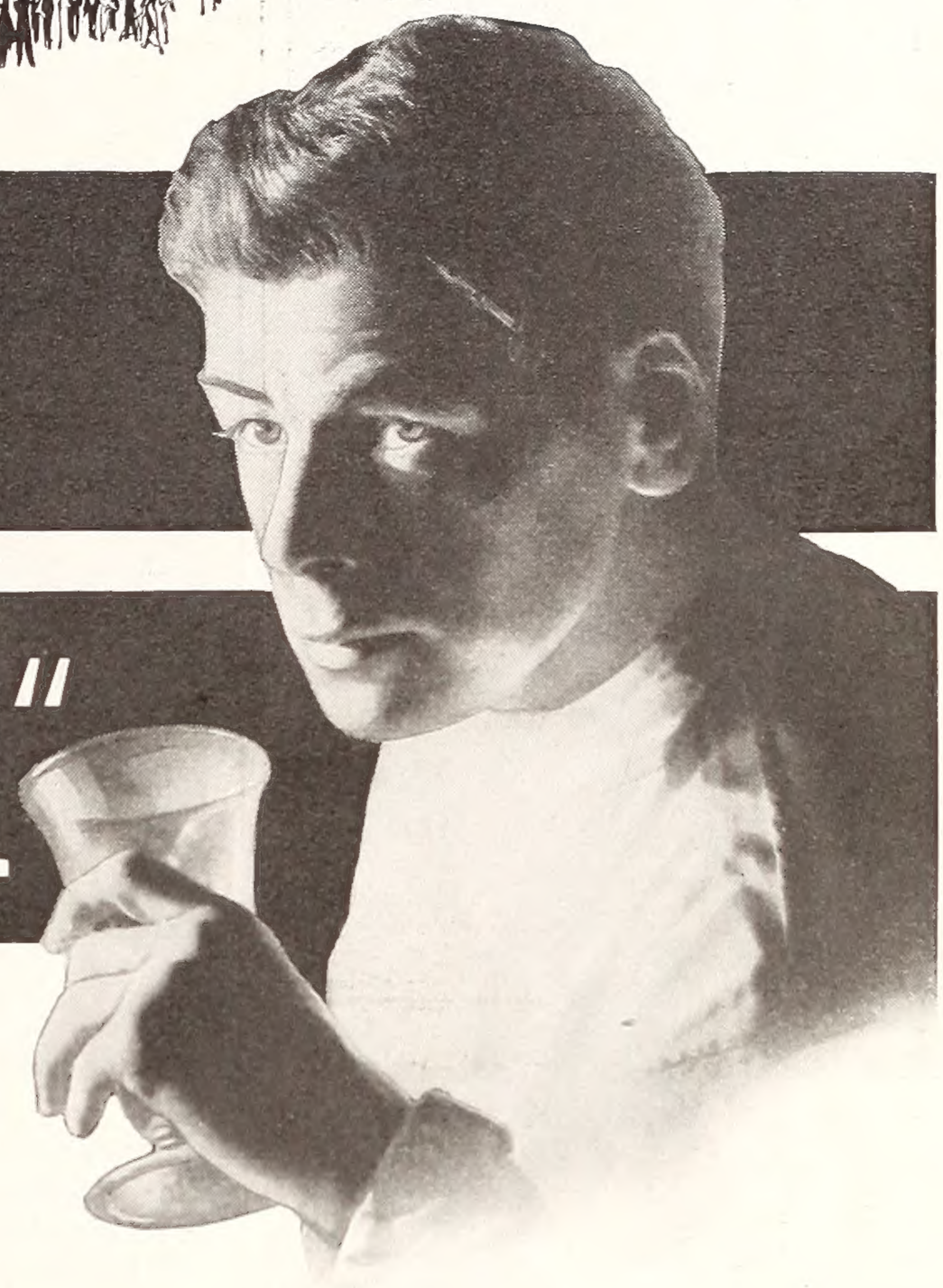
So you can understand why the film industry practically *in toto* sat up with a jerk one recent morning when they picked up paper after paper and found every one of them not only praising, but gushing like schoolgirls about the same picture—Paul Muni in *The Story of Louis Pasteur.*

FOR instance, they found seasoned, cynical Jack Alicoate's *Film Daily* notifying the world that *"The Story of Louis Pasteur* is distinguished and gripping drama that blazes a new trail in pictures. Warner Bros have fashioned a story that grips from the start. Muni's performance is something to cheer about William Dieterle's direction deserves lavish praise."

Veteran publisher Martin Quigley's *Motion Picture*



STORY OF "PASTEUR"



Magnificently Muni re-creates the famous hero of humanity who fought a jeering world that we might live



JACK ALICOATE

Herald simultaneously informed the industry that "in *The Story of Louis Pasteur* the screen makes a great departure from prosaic formula....There is not a single trace of theatrical artificiality.... Expertly acted and directed, ..its power to create and hold interest immediately, gripped the preview audience and kept it in hushed silence all the way through.... Here is a picture the worth of which is almost certain to impress both class and mass alike."

At the same moment *Motion Picture Daily* under the editorship of peppery, astute Maurice Kann was broadcasting the news that "the theme of *The Story of Louis Pasteur* is so absorbing that the film is sure to win terrific word-of-mouth endorsement."



MARTIN QUIGLEY

The daily edition of youthful, aggressive Sid Silverman's famous *Variety* chimed in with the unqualified statement that "in *The Story of Louis Pasteur* Warner Bros. have made a truly great picture. . It stands among the significant works of the screen ... Told in such fashion as to grip every audience it will reach, *The Story of Louis Pasteur* is headed for big acclaim. Profoundly stirring as sheer drama, it will widen the range of picture venturings. ... Muni is superb.... Seldom has a picture preview shown so strongly-shared interest of men and women. Men were openly in tears of emotional response throughout the audience."



MAURICE KANN

And dynamic, hard-hitting "Chick" Lewis of the *Showmen's Trade Review* informed his followers

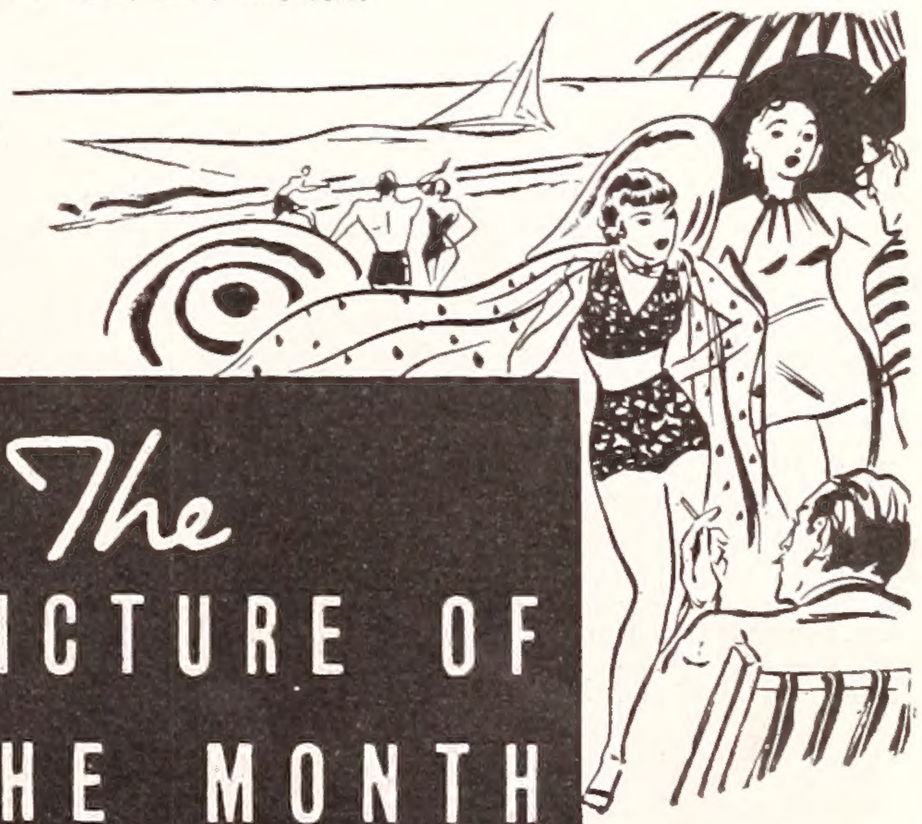


"CHICK" LEWIS

that this outstanding hit will send patrons away talking A powerful production, impressive entertainment and a stand-out characterization by Paul Muni make this a prestige picture of importance with world-wide appeal"

THESE are strong words, dear listeners. But we subscribe to every one of them! And we've reprinted them here as the most impressive tip-off we can give you on the extraordinary importance of this brilliant Cosmopolitan production.

Naturally it's been the talk of film circles ever since these remarkable reviews appeared. And *you're* going to hear a lot more about it before it's released by First National late this month.



*The PICTURE OF THE MONTH

"SHE HAD THE KIND OF LIPS MEN LIKE TO KISS"



SAID

GARY COOPER



Popular male star gives his reasons for choosing the Tangee Girl



GARY COOPER, star of "Desire", a Paramount Picture, picks the most kissable lips in lipstick test.

● We presented three lovely girls to Gary Cooper. One wore *the ordinary lipstick* . . . one, no lipstick . . . the third, Tangee.

"Her lips look kissable," he said, choosing the Tangee girl, "because they look natural."

And other men agree. They don't like to kiss lipstick either, and that's why Tangee is so much in vogue today. Tangee makes your lips glow with natural color, but it avoids "that painted look," because *Tangee isn't paint.* If you prefer more color for evening, use Tangee Theatrical. Try Tangee. In two sizes, 39c and $1.10. Or, for a quick trial, send 10c for the special 4-Piece Miracle Make-Up Set offered below.

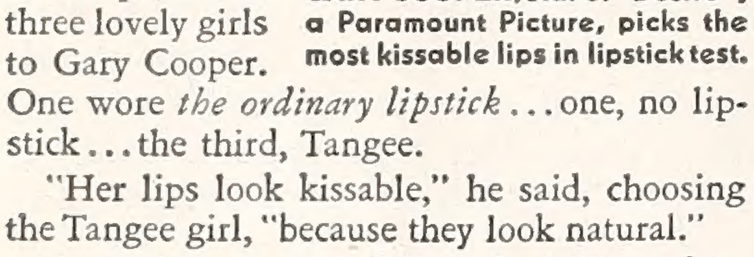
● **BEWARE OF SUBSTITUTES** . . . *when you buy. Don't let some sharp sales person switch you to an imitation . . . there's only one Tangee.*

World's Most Famous Lipstick

TANGEE

New **FACE POWDER** now contains the magic Tangee color principle

ENDS THAT PAINTED LOOK



★ **4-PIECE MIRACLE MAKE-UP SET**

THE GEORGE W. LUFT COMPANY F-36
417 Fifth Avenue, New York City

Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). 15¢ in Canada.

Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

Name _____
(Please Print)

Address _____

City _____ *State* _____

Let's Talk



"Forget the diet! This is *my* party!" Dick Powell seems to be telling Joan Blondell, cutting another slice of birthday cake. It's romance!

THE way Hollywood is "riding" Joan Crawford over her new liking for privacy ("sudden snootiness," Hollywood calls it) is a caution. Joan has always been swell to the press and public. Recently, feeling that at least *some* of her life was her own, she tempered a bit of her previous excess cordiality. Forthwith she was vigorously jumped upon—most viciously by women writers who had previously basked proudly in her reflected glamor. With her usual serenity, Joan publicly ignores the cutting thrusts—but knowing her as we do, we aren't a bit fooled; we know she feels them deeply. But why should she worry—as long as her real friends, you fans yourselves, stand by? . . . Her marriage to Franchot Tone, naturally, is a new experience in real happiness. The honeymoon has switched to the set of *Exclusive Story,* on which Franchot is working with one of Joan's best friends, Madge Evans. . . . Speaking of Franchot, he has a new conditioning secret—two singing lessons a day. Since he started, a few weeks ago, he has gained five pounds, added an inch chest expansion.

Even though John ("Caliban") Barrymore has allegedly turned woman-hater since Dolores Costello bounced him and Elaine Barrie jounced him, the reverse is certainly not true of Dolores. Since shedding the Barrymore name and returning to films (in Little Lord Fauntleroy) *she has reblossomed into one of Hollywood's most popular girls, and is seen repeatedly at night clubs and other danceries. As yet, no one man seems to be her favored companion.*

● When Nelson Eddy sang in concert in Los Angeles recently, they even had to fill the *stage* with chairs to accommodate all comers. And yet they say something about

Here's Hollywood Romance! Comedy! Drama! LIFE!

a prophet without honor in his own territory, etc.! . . . The other day at a party, Nelson had a cold. He couldn't sing, but wowed the gathering by doing a fast tap-dance routine with Ginger Rogers as his partner. And that was the first time that Hollywood knew that the erudite and dignified Mr. Eddy was a hoofer, too! . . .

Pat O'Brien has a deal with his wife. When he comes home late (or early in the morning), he has to buy wifie a gift in relation to the lateness of the hour. So the other night Pat went out with some of the boys—and didn't get home until so late that now Mrs. O'Brien is driving a nice, new car!

● Danny Cupidities of Filmland: It will be midsummer before Myrna Loy can marry producer Arthur Hornblow, because it will be that long before the current Mrs. H. is "ex" . . . Even though Barbara Stanwyck says she is through, *through* THROUGH with him, Frank Fay insists on serenading her under her windows o' nights! . . . Are Pasquale di Cicco (ex-husband of the late Thelma Todd) and Margaret Lindsay secretly married, as Hollywood knowitalls insist? . . . David Niven has moved next door to Merle Oberon, and if she will only listen to his elope-



Photo by Rhodes, CLASSIC *Photographer*

When you see Fred Astaire and Randolph Scott as buddies in *Follow the Fleet,* don't think they're just acting. They aren't. Here is off-screen evidence they're pals.

about STARS!

ment plans they'll soon be sharing the same house... Not only is Cecilia Parker on Noah Beery, Jr.'s pitter-patter list, but so is Buck Jones' daughter, Maxine, who recently went around the world because her mama wanted her to wait before eloping with young Noah... Ah, these honeymooners! Bennett Cerf has just presented his bride (Sylvia Sidney, to you) with a brand-new canary-yellow coupé...

Lyle Talbot's new girl-friend is Eleanor Troy—and he hardly over his heart-break about Peggy Watters' becoming Mrs. D. Howell!... The Patricia Ellis-Henry Willson romance is on again... One night, Jackie Coogan and Betty Grable finally announced their engagement; and the next, they were off on a personal appearance tour across the country . . . Betty Burgess is a smart girl, because for her boy-friend she has picked Ray Cato, who's boss of *all* of California's motor cops . . . The Sultan of Johore sent jewels to Jeanette MacDonald, whom he met on his recent Hollywood visit, but Jeanette couldn't be excited, what with Bob Ritchie and Gene Raymond claiming her attention... Henry Fonda and Shirley Ross are eye-gazing again... and Dorothy Lee is positively FUrious at those who say she's gonna make up with ex-hubby Marshall Duffield ... Just to set the record straight, it's Anne Shirley and Johnny Downs, and Steffi Duna and Johnny Carroll... And is Janet Gaynor freezing out Al Scott? Because she has been here, there and everywhere with a rich young business man named Harold Anderson!...

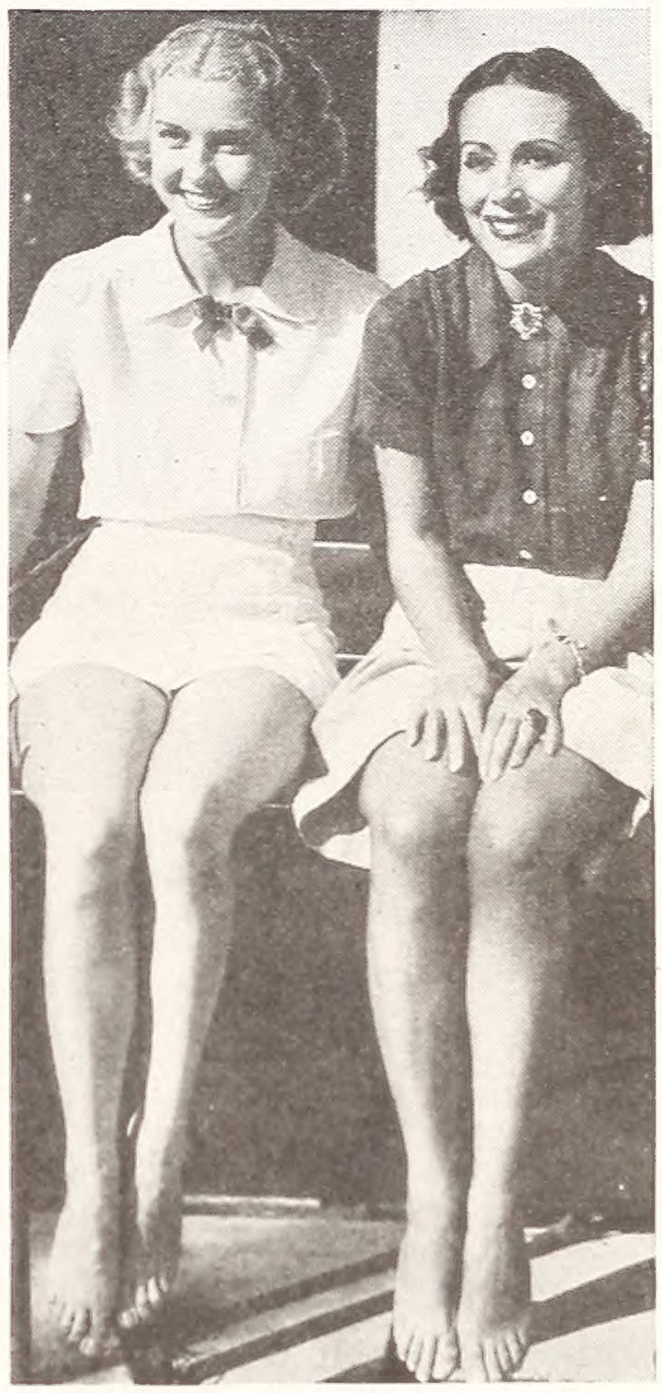
Jan Kiepura was to stand in the water and sing in one scene of Give Us This Night. *For days he had been followed by an attendant with throat sprays, gargles and other cold-preventives, so when they told him to stand in water and sing, he blew right straight up into the stratosphere. But—the funniest part is that it didn't hurt a bit, because singing warms up the blood, and so Jan didn't catch pee-new-monia, as he was sure he would.*

● Al Jolson recently counted up his shekels and discovered that since he began his public career in 1902, he has taken in a total of $15,000,000! And if that isn't reason for yellin' MAMMY?... His top week was in 1929, when he received $23,000. He lost seven millions in the 1929 panic. Al has just taken on a new job—producing. *Three Men on a Horse,* starring Joe E. Brown, will be the first film he produces. The most fun of all to Jolson is hoss-race betting (which the hilarious comedy is about). That's why funny story No. 1 in Hollywood at the moment concerns Al. Going on location, he left word at home not to bother him with any wires save life or death matters. When he reached home that night, he found a wire they hadn't bothered him about. It was from his betting agent, telling him to bet on a horse that later won, 19 to 1. And Al, unbothered, hadn't put a penny on the nag, of course... Laugh: Al and Ruby chew gum *in unison* when they watch the Hollywood fights.

Did You Know That Ginger Rogers has gone blonde? Yep, the red hair is gone, and Ginger is copper-gold now. Maybe to match what her mother just did to Ginger's baby shoes. (She had them gold-plated, to last forever.) And Ginger is golden at the box-office, too, as the 1935 compilations prove. Honor-of-the-month for Ginger was being appointed Honorary Admiral of the Texas Navy by Texas' Governor Allred. And if that's not going Kentucky-Colonelcy one better, what is it?

● Director John Ford is so nervous that he chews up about three dozen handkerchiefs per picture. He's on his third dozen on 20th Century-Fox's *Prisoner of Shark Island* now!... When Lona Andre divorced Edward Norris, she said he had misrepresented himself as successful and rich. Now that he's free, he's making a hit in movies, and Lona's complaint would not hold today! ... Stepin Fetchit, so the legend runs, gets so tired taking bows at his personal appearances, that he hires a stooge to take his bows for him!... Betty Compson, who began her career as a violin player in San Francisco, is playing the violin again in a San Francisco cafe, as this is written... Because Gregory Ratoff had to lose thirty pounds in thirty days for a picture, he went on a nothing-but-buttermilk diet until he mooed sour!... Wham! goes another illusion: Boris Karloff's favorite dish is corned beef-and-cabbage... The Alan Dineharts have two dogs; they've named 'em Mussolini and Selassie... Virginia Bruce has bobbed her hair at last. That's *news!*

Director Ernest Schoedsack, experimenting with Technicolor, predicts that color films will mean the end of platinum blondes, because they can't be color-photographed well. Maybe Jean Harlow knew that all the time!



It's always suntan weather in Hollywood! Anita Louise and Dolores Del Rio—blonde and brunette—do a little relaxing in shorts between tennis games

● Ordered to stay thin, Patricia Ellis has taken to roller skating and tap dancing ... A fast-struck ball in a squash game hit George O'Brien's eye and for three days physicians could not tell whether he would lose the sight of the eye or not; George barely escaped blindness! . . . Leland Hayward loves Katharine Hepburn (Mrs. Hayward?) so much that when he had to be operated on, he and Katie made a special trip all the way to Hartford, Conn., so that Katie's dad, Dr. Thomas N. Hepburn, could perform the operation—and Katie stayed right at the bedside!... Ann Sothern has a horror of being locked in small rooms. So has Norma Shearer. The psychiatrists call the phobia claustrophobia—a fear of closed places . . . Sally Eilers has just bought the late Lew Cody's Spanish-style house and has transformed it, like *that,* into a French-type farmhouse... The same day Ida Lupino bought a new car, she parked it on a hill without the brake on, and now it's between Ida and the insurance company...

In *Colleen,* Jack Oakie wears the same pair of shoes he wore when he hoofed the Boulevard nine years ago, looking for a job . . . the late John Gilbert (his sudden death shocked filmland) is reported to have cleaned up on shrewd market operations during the past few months; anyway, he had taken a house in Palm Springs, thinking Lady Luck had smiled on him, for a change! . . . Don't worry, Grace Moore fans—her tonsillectomy came out all right and so did the darling li'l tonsils ... So excited were Errol Flynn and the Mrs., (Lili Damita, y'know) when they started on their [*Continued on page* 58]



Oh, to be in Palm Springs, now that winter's here! Una Merkel and Madge Evans, who both have sunny dispositions, are keeping them by vacationing at the desert resort



Now! *two forms of Winx Mascara which gives you*

LONG, LOVELY LASHES

so fascinating to men!

by LOUISE ROSS

FROM Paris comes the secret of this super-mascara called Winx. Instantly, it gives your lashes a natural accent. It makes skimpy, pale lashes look luxurious, sparkling, alive!

You'll never realize the power of beautiful eyes until you try either Cake or Creamy Winx—my perfected formula of mascara that keeps lashes soft, alluring. Your eyes—framed with lashes darkened by Winx—will have new mystery, new charm.

So safe—smudge-proof, non-smarting, tear-proof—Winx is refined to the last degree. Yet so quick to apply—a morning application lasts until bed-time.

Millions of women prefer Winx to ordinary mascara. New friends are adopting Winx every day. Without delay, you, too, should learn the easy art of having lustrous lashes. Just go to any toilet counter and buy Winx. Darken your lashes—note the instant improvement.

Winx is presented in two convenient forms—the ever-popular Cake (in a box) and the new Creamy (in a tube). Each includes my perfected formula. They differ only in form. Each form has its enthusiasts—hence I offer both. They are for sale at all 10c counters.★



WINX

for Lovely Eyes

★If you are not near a 10c store, you may order direct from Ross Company, 243 West 17th Street, New York City, by sending 10c, checking whether you wish ☐ Creamy ☐ Cake ☐ Black ☐ Brown ☐ Blue.

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The greatest star-maker of them all—who is planning another great film spectacle, "Samson and Delilah"—says: "If you want to be outstanding, don't try to be beautiful!"



My Ten Commandments for PERSONALITY

BY CECIL B. DE MILLE

As told to Helen Harrison

IF YOU want to be a truly outstanding personality, *don't try to be beautiful!* That is the first and foremost of my Ten Commandments for personality.

I do not always choose beautiful women for the leading rôles in my film spectacles. I may create an *illusion* of beauty, but it is achieved, mainly, by developing personality highly. Of course, there must be certain physical foundations on which to build such illusions. A woman must have fine bone structure, trim ankles, slender shoulders and neck and arms. But I never demand a beautiful face—because sometimes it is an actual hindrance!

There are stars in the Hollywood heavens—and there have been meteors, which flashed across the sky, then quickly faded. Without exception, these meteors have been almost perfect beauties who lacked the warm glow of personality—which is another word for glamor—and who were as fascinating as a marble statue and as alive!

The illusion of beauty is best achieved by developing personality to the utmost. Yet I have never *changed* a personality, and never will. This should be the Second Commandment: *Don't change your personality!*

As perhaps the most outstanding example of what personality development can do, there is the case of Gloria Swanson, who first starred under my direction. She had dynamic emotion and remarkable potentialities. She was not a real beauty, but her glamorous personality enveloped everything about her and created a lasting illusion of physical perfection.

For my latest film, *The Crusades,* I did not [*Continued on page 76*]



The Happiest Girl in the World...



AND why shouldn't she be . . . for she holds romance in her hands —hands that reflect the perfection of her grooming and the fastidiousness of her nature. For hands *do* express things that mere words cannot say. If you would be irresistible (yes, hands *can* be irresistible) with graceful, tapering, satin-smooth nails, then use PLAT-NUM, the favorite nail polish of millions of lovely women. Whether you prefer a creme or transparent polish, you may choose from 12 different true-tone shades, any one of which will blend with gown, complexion, lipstick or rouge. PLAT-NUM is really a superior polish. It goes on smoothly, sets evenly and has a lasting quality. It conceals nail imperfections and does not crack, chip, peel or discolor. Gives to your nails a soft, shimmering, shell-like surface. Try a generous, oversize 10c bottle of your own particular shade today. PLAT-NUM is on sale at any 5 and 10 cent store. See the newest shades.

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PLAT-NUM Nail Polish

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They're unprintable! The things that happen to your system when you take a harsh, quick-acting cathartic. Good taste forbids a detailed description

YOU OUGHT TO KNOW . . . for your health's sake . . . what happens when you introduce a harsh, drastic laxative into your system. One that works too quickly. One that upsets you . . . that rushes unassimilated food through your system . . . that rips and tears its way, leaving you weak, dragged down—internally abused. But, we cannot tell you the graphic details here because they are *too* graphic. This is a family magazine, not a medical textbook.

This much we can say: whenever you need a laxative, be sure the one you take is *correctly timed.* Be sure it is mild and gentle. Ex-Lax meets these important specifications.

Avoid quick-acting cathartics!

Ex-Lax takes from 6 to 8 hours to accomplish its purpose. It relieves constipation without violence, yet it is completely effective. Elimination is thorough. And so close to normal you hardly know you've taken a laxative.

Because of its gentle action, Ex-Lax doesn't leave you weak, as harsh cathartics do. It doesn't cause stomach pains. It doesn't nauseate you. And you don't need to fear any embarrassment afterwards. It is best to take Ex-Lax at night, when you go to bed. In the morning you will enjoy complete and thorough relief.

A joy to take!

Another thing people like about Ex-Lax is the fact that it is equally good for children and adults. Thus, you need only *one* laxative in your medicine chest.

And here is still another pleasant thing about Ex-Lax . . . it tastes just like delicious chocolate. Don't ever again offend your palate with some bitter, nasty-tasting laxative!

Get a box of Ex-Lax today. It costs only 10c. There is a big, convenient family size at 25c, too.

GUARD AGAINST COLDS!...Remember these common-sense rules for fighting colds — get enough sleep, eat sensibly, dress warmly, avoid drafts, keep your feet dry, and *keep regular,* with Ex-Lax, the delicious chocolated laxative.

When Nature forgets—remember

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Tune in on "Strange as it Seems," new Ex-Lax Radio Program. See local newspaper for station and time.



Here you are looking in on a scene being filmed for one of the year's biggest pictures—*Anthony Adverse*—with Fredric March as *Anthony,* and Olivia de Havilland as *Angela.* At the right is Director Mervyn Le Roy and the cameraman. Study this picture for a moment, then turn to page 68 and see if you can pass the observation test there without referring back to the picture!

WHAT YOUR FAVORITES ARE DOING—*NOW!*

BY ERIC L. ERGENBRIGHT

Hollywood Editor *of MOVIE CLASSIC*

Do you want to know what's doing in the studios—what pictures and what stars you will soon be seeing on the screens of your local theatres? If so, then come with MOVIE CLASSIC—each month—"behind the scenes" of Hollywood.—Editor.

● "The bigger the picture, the bigger the attendance" isn't always true. But it has been true often enough of late to give every studio big-picture ambitions. And 'way up at the head of the producing parade are Warner Brothers-First National, with *A Midsummer Night's Dream* and *Captain Blood* behind them, and *Anthony Adverse* ahead—not to mention *The Green Pastures.*

Fredric March, who had some of the biggest rôles of 1935, has walked off with the prize rôle of 1936 to date—the title rôle of *Anthony Adverse.* As the moody, adventurous hero of Hervey Allen's modern classic, he has a part far different from anything he has recently played and leads a varied screen love-life. Gale Sondergaard, as *Faith,* whose name is ironic; Olivia de Havilland, as his boyhood sweetheart whom he meets and loves in later life; and Steffi Duna, as the half-caste *Neleta,* who is passionately jealous of him, are vying to outshine each other in their emotional opportunities—and their opportunities *are* opportunities. The picture is an actors' and actresses' dream of drama. Every rôle has color. March's part is monumental, calling for constant verve and a sustained mood, day after day, week after week, month after month. At this writing, the picture is nowhere near the finishing point.

Warners are about to offer you a new dancing hero—one hailed as the equal of Fred Astaire. His name is Paul Draper and he was imported from the New York stage to share top billing with Ruby Keeler, Dick Powell, Joan Blondell (Dick's new off-screen interest) and Jack Oakie in *Colleen.*

Bette Davis is busily at work on *Men on Her Mind* with Warren William. Al Jolson is turning in a great performance in *The Singing Kid.* A big surprise is in store for you when you see Boris Karloff in *The Walking Dead*—in which he wears no horrific make-up and has a tense drama, not a horror story, to work with. When Joan Blondell isn't busy on *Colleen,* she is working on *Snowed Under* with George Brent and Patricia Ellis—a picture which, despite its title, looks to be of the warmish variety. Anita Louise is playing a title rôle in *Every Girl for Herself,* with Gene Raymond and Ross Alexander making a triangle situation.

● AT Twentieth Century-Fox, Shirley Temple has just finished what looks like her best picture yet—*Captain January*—and is enjoying a vacation. Guy Kibbee,

[*Continued on page* 16]

★ FLORENCE RICE in COLUMBIA PICTURES ★



Double the beauty of your hair with a DUART wave

It's Hollywood's choice - it can be yours, too!

When you see a beautiful permanent wave on the screen, don't envy it — copy it! Simply follow the advice you would get from any Hollywood star. Ask for—and insist that you get—a genuine Duart Wave. It is easy to be certain. Duart waving pads come in individual **SEALED** packages. One for each patron. Your permanent waver will let you break the seal yourself. Then you'll know the pads are fresh, clean, never used on another person's hair. You'll know that *your wave* is to be a *genuine* Duart — the choice of the Hollywood stars. The same snug little curls, and soft lustrous waves, that everyone admires on the screen, will adorn your own pretty head.

To copy a screen star's hairstyle, send for the **FREE BOOKLET** showing the Hollywood stars' newest spring coiffures. Sent free with a full size, two rinse package of Duart's Hollywood Hair Rinse. It adds attractive glint and sparkle. Choose from 12 lovely tints. Not a dye. Send 10 cents to cover cost of wrapping and mailing.

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DUART, 984 Folsom Street, San Francisco, California. Enclosed find 10c; send me shade of rinse marked and copy of your booklet, "Smart New Coiffures."

☐ Dark Brown	☐ Henna	☐ Ash Blonde	☐ White or Gray
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It is a scientific fact that lamps marked with the GE monogram stay brighter longer than so-called "cheap" lamps. 480 checks and inspections in manufacture guard against the imperfections found in poor lamps — imperfections resulting in dollars being wasted for current which is not converted into light.

General Electric's research and development have resulted in lamps of greatly improved efficiency and lower price. Edison MAZDA lamps now cost as little as 15c — only 20c for the popular 100-watt size. For good light at low cost—for sight-saving light—always ask for these good lamps by name.

EDISON MAZDA LAMPS

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What Your Favorites Are Doing—*Now!*

[*Continued from page* 14]

adorned with a ruff of chin whiskers, is the lighthouse keeper and Shirley is the ray of sunshine in his lonely existence. As usual, she will sing and dance—but one of her dance numbers tops any of her previous efforts. In it, she taps down a long circular staircase (it reaches from floor to ceiling of the huge sound stage) and with each step she recites her multiplication tables. Also present, disguised as a fisherman, is Buddy Ebsen, whose eccentric dancing in *Broadway Melody of 1936* made such a hit. And you will get a "kick" out of Shirley's freckled boy-friend, Jerry Tucker.

A Message to Garcia, co-starring Wallace Beery, John Boles and Barbara Stanwyck, is a red-blooded drama with a Spanish-American War background.

Another big 20th Century-Fox picture in production is *The Prisoner of Shark Island,* which tells the dramatic and true story of Dr. Mudd, the tragically misunderstood man who sheltered John Wilkes Booth after Lincoln's assassination. In the title rôle is Warner Baxter. Opposite him is Gloria Stuart.

George Raft, on loan from Paramount, is completing *It Had to Happen,* in which he sheds the "sinister" aura that has surrounded him, and has amusing misadventures with Leo Carrillo, not to mention Rosalind Russell. Paul Kelly, who has been making one of the greatest comebacks in film history, is on the verge of stardom in *Black Gang,* an unusual and interesting story—with the title rôle of *Song and Dance Man* his next. Irvin S. Cobb, the humorist, who proved himself an actor with his performance alongside the late Will Rogers in *Steamboat 'Round the Bend,* is now starring in *Everybody's Old Man,* with Rochelle Hudson as his leading lady.

● At Paramount, three "super" productions—Mae West's new chuckle-fest, *Klondike Lou,* the new Gary Cooper-Marlene Dietrich picture, *Desire,* and the ambitious musical, *Give Us This Night,* starring Gladys Swarthout and Jan Kiepura—have just been finished. And *The Trail of the Lonesome Pine* is nearing completion. This picture, which has Sylvia Sidney, Fred MacMurray, Henry Fonda and Fred Stone in the four principal rôles, is the first big dramatic picture to be filmed in color outdoors. And if the color and the drama both are good, watch for a succession of big color pictures!

Just starting is a murder mystery titled *Preview,* which has a movie studio locale, a cast that includes Gail Patrick, Reginald Denny, Rod La Rocque, Ian Keith and Conway Tearle.

● And now to the Radio Pictures Studio, where Fred Astaire and Ginger Rogers have just made the final scenes for *Follow the Fleet* and Ann Harding and Herbert Marshall have just been co-starring in *The Lady Consents.* Anent *Follow the Fleet,* jot down this very interesting note: Harriet Hilliard, the radio favorite who will make her screen debut as Ginger's sister, proved so outstanding in the few scenes originally allotted to her that her rôle has been built to major importance.

The Lady Consents is another of those sophisticated, sparkling comedy-dramas with which both Ann Harding and Herbert Marshall always have been identified.

On the same lot, Bert Wheeler and Robert Woolsey have just started a burlesque entitled *The Wild West.* Their fans will learn with regret that it may be their last movie for some time, as their contract is expiring and they plan a lengthy personal appearance tour. Also just starting is Katharine Hepburn's first historical picture, *Mary of Scotland.*

● At Columbia, the biggest little studio in Hollywood, three noteworthy productions are just starting. Grace Moore is making her third picture for Columbia—*Cissy,* from a Viennese operetta of the same name. in which Michael Bartlett is

[*Continued on page* 60]



Photo by Rhodes, CLASSIC Photographer

Time out for relaxation! Three of the shapely chorines in *Anything Goes,* the new Bing Crosby musical (just completed), find three different ways of resting. Our candid cameraman performed a feat, getting on the guarded set

"Strictly Personal..."

but thousands of women asked me to explain why Kotex can't chafe . . . can't fail . . . can't show"

Mary Pauline Callender *Author of "Marjorie May's Twelfth Birthday"*



Can't chafe

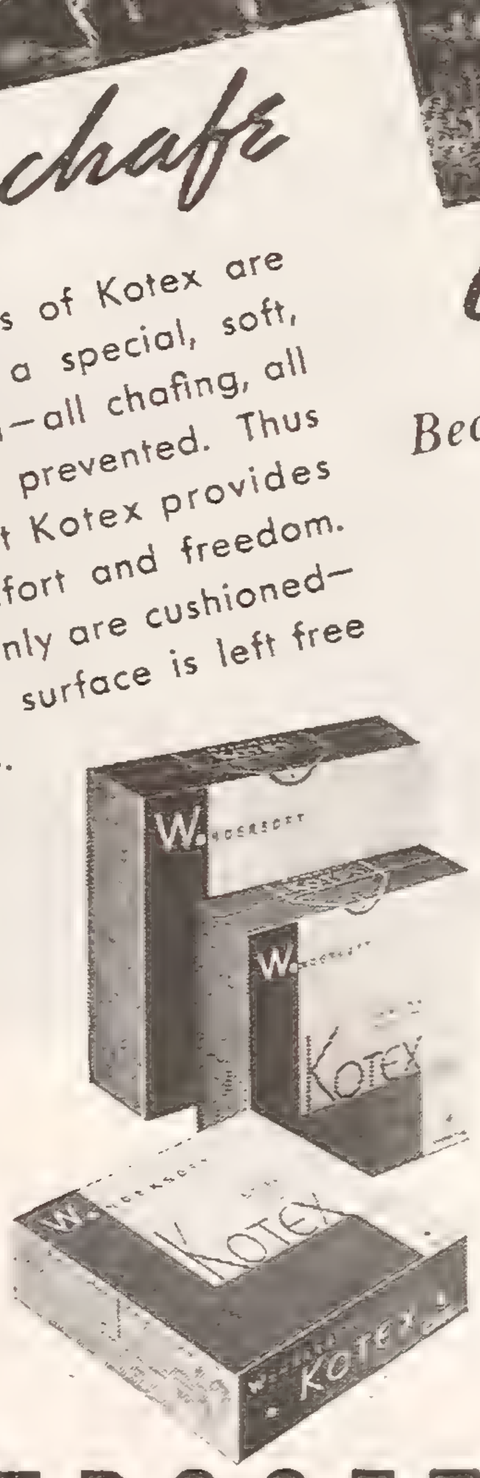
Because the sides of Kotex are cushioned in a special, soft, downy cotton—all chafing, all irritation is prevented. Thus Wondersoft Kotex provides lasting comfort and freedom. But sides only are cushioned—the center surface is left free to absorb.

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Because Kotex has a special "Equalizer" center whose channels guide moisture evenly the whole length of the pad. Gives "body" but not bulk—prevents twisting and roping. The filler of Kotex is actually 5 TIMES more absorbent than cotton.

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Because the ends of Kotex are not only rounded, but flattened and tapered besides. Absolute invisibility — no tiny wrinkles whatsoever. Even the sheerest dress, the closest-fitting gown, reveals no telltale lines.



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All at the Same Low Price

IN THE BLUE BOX— *Regular Kotex.* Ideal for the ordinary needs of most women. Combines full protection with utmost comfort. The millions who are completely satisfied with Regular Kotex will have no reason to change.

IN THE GREEN BOX— *Junior Kotex.* Somewhat narrower than Regular. Designed at the request of women of slight stature and younger girls. Thousands will find Junior Kotex suitable for certain days when less protection is needed.

IN THE BROWN BOX—*Super Kotex.* For more protection on some days it is only natural that you desire a napkin with greater absorbency. The extra layers in Super Kotex give you extra protection, yet it is no longer or wider than Regular.

WONDERSOFT KOTEX

A SANITARY NAPKIN

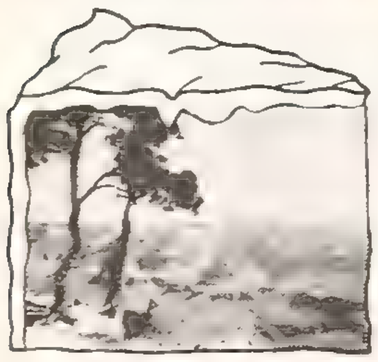
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Mail this coupon to nearest Greyhound office listed above, for pictorial booklet, rates, all information on any winter trip. Be sure to jot down place you would like to visit, on margin, below.

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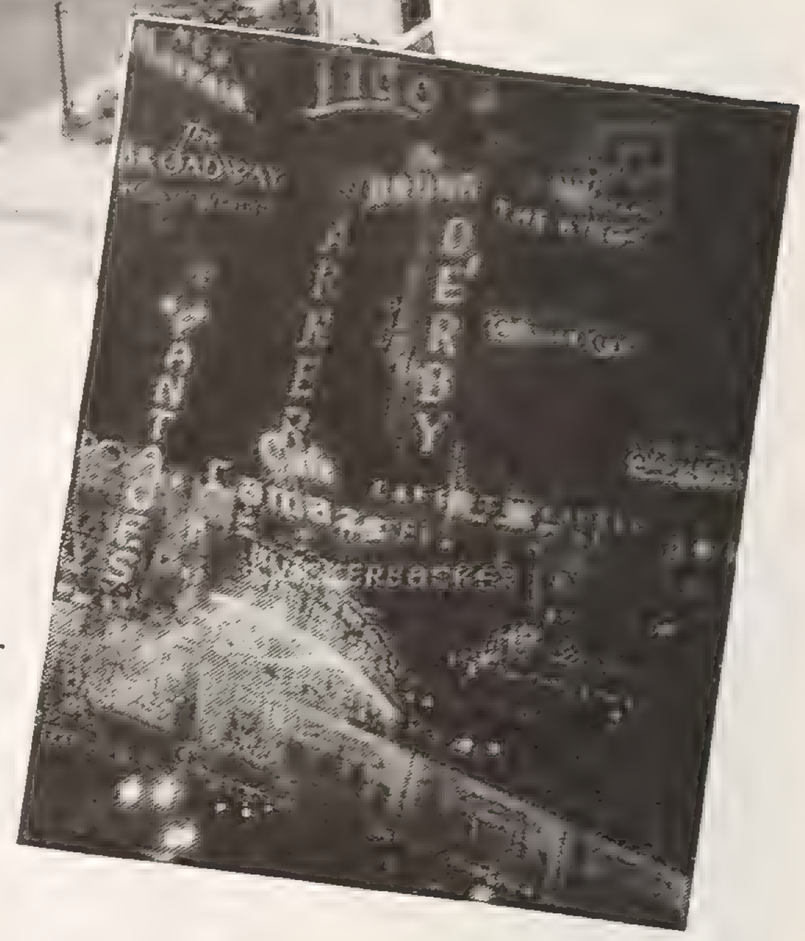
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Left, a few of the sound stages at 20th Century-Fox. You will go inside them!



You may see Claire Trevor, among others, appearing before cameras



Right, a photo-montage of famous Hollywood signs whose bright lights you will see

See Hollywood *Yourself!*

By Jack Smalley

Here's the chance of a lifetime! Take the Second Annual Movieland Tour!

WOULDN'T *you* like to go to Hollywood this coming summer? Wouldn't *you* like to meet some of your favorite stars personally, visit their homes, watch them at work and join them at play? Start planning now—and this is the kind of vacation you can have this year. The vacation of a lifetime, spent in Vacationland . . . sunny California!

Plan now to go on the second annual Movieland Tour, starting from Chicago on July 19th—or plan to be aboard the Movieland Special when it leaves Chicago on August 9th. Take your choice of the month you would like to go. Two separate trips are being planned. And whichever one you take, you will have the most exciting two weeks that you have ever lived. You will see Hollywood, yourself, as the insiders know it—and on the way to and from the movie city you will cover most of the other sights worth seeing in the West and Far West!

And the low all-expense cost of the entire trip will amaze you. If you are able to set aside a few dollars each week from now until the first of July (or August), the trip can be yours—for very little more than you might spend on a prosaic vacation near home. Large group purchasing of railroad and Pullman tickets and hotel accommodations is what makes the total expense for each member of the Movieland Tour so low.

When you board the special train, bound for Hollywood, you won't have to worry about "extra expenses" unless you plan to shop en route. So you can sit back in comfort and enjoy the scenery.

Magnificent scenery, it will be, too. The luxurious special train will pass through

[*Continued on page* 63]

Three Columbia Stars Reveal Hollywood's *Beauty Secret*

Blonde, brunette, brownette, redhead!... here is a new make-up to emphasize the individual color attraction of your type.

WHAT a thrill to see a new, a more beautiful, a more charming personality reflected in your own mirror. And this is what you may confidently expect with your own personalized color harmony in this new make-up created by Max Factor, Hollywood's make-up genius. For imagine how perfect it must be ...each shade of face powder, rouge and lipstick actually created to flatter the beauty of famous screen star types.

Face Powder Creates a Satin-Smooth Make-Up

As you may know, screen stars will entrust their beauty only to a face powder that adheres perfectly...so you may be sure Max Factor's Face Powder will create for you a satin-smooth make-up that will cling for hours. And the lifelike color harmony shade will actually enliven the beauty of your skin, creating an appealing loveliness that will delight you.

Rouge, Like Artist's Color Tones, Beautifies Naturally

Actual lifelike color tones, that is the secret of Max Factor's color harmony Rouge . . . and you will discover the difference in the natural beauty it brings to your cheeks. Your correct shade harmonizes with your powder and complexion colorings...as you blend it, you'll note how creamy-smooth it is, like finest skin texture.

Lip Make-Up That Lasts and Lasts

Because it's moisture-proof, because it gives to the inner and outer surface of your lips the same alluring, beautiful color harmony tone . . . Max Factor's Super-Indelible Lipstick is the one that keeps lips lovely for hours; yes, it is the lipstick that Hollywood knows will withstand every test.

NOW the luxury of color harmony make-up, created originally for the screen stars by Hollywood's make-up genius, is available to you at nominal prices...Max Factor's Face Powder, one dollar; Max Factor's Rouge, fifty cents; Max Factor's Super-Indelible Lipstick, one dollar . . . featured by all leading stores.



MARIAN MARSH
in Columbia's "CRIME AND PUNISHMENT" using Max Factor's Face Powder



FLORENCE RICE
in Columbia's "ESCAPE FROM DEVIL'S ISLAND" using Max Factor's Rouge



TALA BIRELL
in Columbia's "CRIME AND PUNISHMENT" using Max Factor's Lipstick

GENIUS CANNOT BE IMITATED . . .

And it is Max Factor's name only, that assures you of true color harmony tones in Face Powder, Rouge and Lipstick. Remember . . . that the Award of the Academy of Motion Picture Arts and Sciences, and the Seal of Approval of Good Housekeeping Magazine, is recognition that must have been deserved.

★

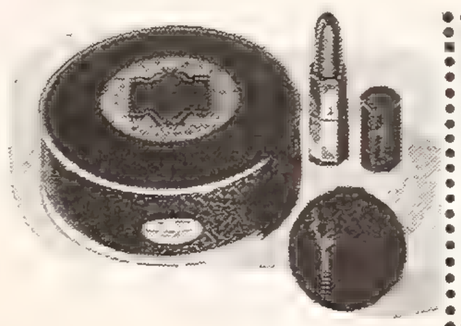
FOR personal make-up advice ...and to test your own color harmony shades in powder and lipstick, mail this coupon.

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SOCIETY MAKE-UP: *Face Powder, Rouge, Lipstick In Color Harmony*



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MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade; also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page Illustrated Instruction book, *"The New Art of Society Make-Up"*... FREE.
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Creamy ☐	Green ☐	BROWNETTE
Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
Freckled ☐	LASHES (Color)	REDHEAD
Olive ☐	Light ☐	Light ☐ Dark ☐
SKIN Dry ☐ Oily ☐ Normal ☐	Dark ☐	If Hair is Gray, check type above and here ☐
	AGE	

MOVIE CLASSIC'S reviewers, for your guidance, rate the new pictures as follows:

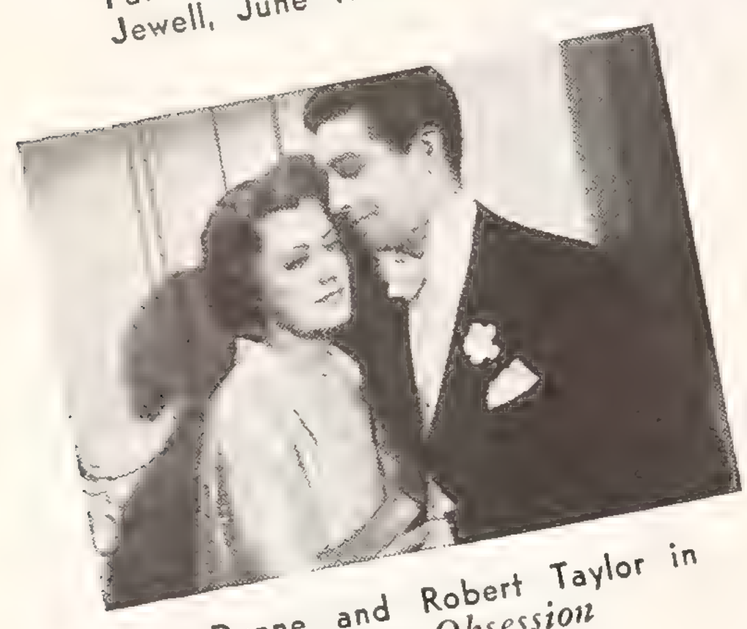
★ ★ ★ ★ Exceptional
★ ★ ★ Excellent
★ ★ Passing fair
★ Why bother?



Victor McLaglen and Freddie Bartholomew in *Professional Soldier*



Pat O'Brien, James Cagney, Isabel Jewell, June Travis in *Ceiling Zero*



Irene Dunne and Robert Taylor in *Magnificent Obsession*



Alice Faye, Warner Baxter, Arline Judge in *King of Burlesque*



Here she is — the ex-platinum-blonde, now-brownette Jean Harlow, as you will see her in "Riff Raff"

The Latest Reviews...

★ ★ ★ ★

Riff Raff is not a great picture, but out of its smooth mixture of comedy and drama emerges a new Jean Harlow. The girl who became famous as THE platinum blonde has made a courageous move; she has changed to "brownette." And from the change she has gained new attractiveness and—what is more important—new credibility as an actress. No matter what talents she may have shown before this, her exotic-hued hair has always kept her from appearing completely real; now, with her hair of such a color that her acting can outshine it, she should begin going places as a dramatic actress.

She is already on her way in *Riff Raff,* in which she has Spencer Tracy, always one of Hollywood's most believable actors, as her co-star. The setting is a colorful one—that section of California devoted to the canning of tunafish. She is a cannery belle; he is a champion fisherman—and they are naturally attracted to each other, even though they don't want to admit it. They have some comic combat before they marry. Then, after some tough breaks, they encounter trouble of a melodramatic order. Once the story curdles slightly; that is when the scenarist rings in a prison-born baby for some sob effects. The rest of the time, the tale has forceful sincerity and honesty, with both Jean and Spencer living their rôles. As Jean's tattered sister, Una Merkel, stands out. (M-G-M)

Professional Soldier is a surprise picture. You expect it to be some sort of war story, and it turns out to be an exciting and amusing fantasy. Victor McLaglen and Freddie Bartholomew are the stars. McLaglen is a rough-and-ready ex-Marine looking for trouble, so that he can get into it. And when he takes an assignment from some revolutionists to kidnap a Balkan king, he gets into plenty. For the king turns out to be a boy—a very human boy, with all of a boy's inclinations. The man doesn't want to kidnap him; the boy insists. He wants to escape his kingly confinement and be "regular." And "regular" he becomes, with amusing developments and with the embarrassment of his reluctant captor, who has become his model of a man worth copying. And, despite himself, the likable roughneck works up a real liking for the youngster—such a liking that he finally risks his life for him. Ring up another hit for each one of them! (20th Century-Fox)

Ceiling Zero packs the biggest dramatic wallop of any James Cagney-Pat O'Brien picture yet produced. It isn't a picture that will keep you occupied for an evening and then let you forget it; memory of it will stay with you for days, weeks, months. Beside it, their previous aviation picture, *Devil Dogs of the Air,* seems minor and inconsequential. *Ceiling Zero* plays on every one of your emotions, not just a scattered few. This time there is no flag-waving for emotional effect; they are commercial aviators, and the major setting is Newark Airport. O'Brien is manager of the airport, which is the base of operations for Cagney a daredevil aviator who fears neither foul weather nor fair women, but has all due respect for O'Brien. To keep a date with June Travis, he plays sick to get out of a flying assignment, and Stuart Erwin takes out his plane, runs into a storm, and crashes. Torturing himself as the cause of Erwin's death, Cagney goes aloft to test new ice-resisting equipment, radios tips for improving the device, and then finds the wings of his plane becoming heavy—too heavy. Both stars are superbly real; so are Erwin, as the slow-talking, unlucky flier, who is afraid of his wife—Isabel Jewell, in a poignant, dramatic bit as his widow—Gary Owen, as a victim of a crack-up—and June Travis, as the girl who thinks Cagney means what he tells her. (Warners)

Magnificent Obsession is the kind of picture that is hard to find these days—a pic-

ture that glorifies faith, hope and charity in the magnificent manner. It stars Irene Dunne and Robert Taylor, both of whom reach new heights in their respective roles. . . . Based on the best-selling novel of the same name by Lloyd C. Douglas, it keeps the spirit of the novel; and it keeps the romance of the story in its place, never letting it dwarf the main theme. Taylor, in the beginning is a young playboy whose practically worthless life is saved by a pulmotor—while another man's valuable life is lost. Irene is the young widow of that man, a surgeon. The irresponsible playboy later meets her, makes romantic advances, and sees her step out of his car into the path of another. The accident causes the loss of her sight. Taylor, sobered now, dedicates himself to the "magnificent obsession" her late husband had had—helping others secretly. Never exciting, but always absorbing, it has a mood that is transmitted to every onlooker. (Universal)

King of Burlesque has a thin story, but reason: it also has a clever cast, clever scenes, and music that demands humming. The titular star is Warner Baxter, but Jack Oakie, with a richer role, walks away with the picture . . . which practically demands your attendance, if you enjoy musicals. This one, like too many, has a backstage atmosphere—but it changes that atmosphere, as few do. Baxter plays a producer of burlesque shows, who has Oakie for a stooge and pal, and Alice Faye for a girlfriend. They persuade him to branch out in a big way and then see him topple for a once-wealthy widow (Mona Barrie) who has her eyes on his bankroll. When he loses that bankroll, Oakie and Alice see that he makes a comeback. The story will hardly have you in a dither. But you are likely to have hysterics, watching Oakie, not to mention *his* marriage-minded girlfriend, Arline Judge; you will have to admit that Alice Faye, as a singer, tops all her previous efforts; and you will go into raves about the dancing of 12-year-old Gareth Joplin. (20th Century-Fox)

Modern Times is Charlie Chaplin's latest. Like every other Chaplin picture, it is something not to be missed. It has all the ingredients of entertainment that all of his previous pictures have had, plus satire of modern conditions. The story is by Chaplin, himself, as are the incidental music, the direction . . . and the silence. The picture opens with Charlie as a worker in a vast factory—a worker who screws nuts to plates on an endless conveyor belt. The monotony of his work finally makes him balmy and he has to take a rest cure. When the cure is over, so is his job. Arrested mistakenly as a Red, he discovers the comforts of jail, but changes his mind about wanting to stay there when he meets Paulette Goddard, a waif who needs a friend. Trying to help her, he encounters comic-pathetic difficulties, finds himself in and out of jail. The best and funniest part of the picture is that dealing with the factory—a setting seldom (too seldom) satirized on the screen before. The Chaplin pantomime throughout the picture is as eloquent, as flawless, as it ever was. And Paulette Goddard, who has a "straight" (not a comic) rôle, is pert, pretty and honest in her protrayal of the waif. (Chaplin-United Artists)

The Passing of the Third Floor Back is an unusual picture, unusually affecting. It tells a simple story simply, but with such quiet power, such inspiration, that it glows with emotion. Into an ordinary boarding house, inhabited by a small group of ordi-

[*Please turn to next page*]

They also were lovely to look at... but





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The Latest Reviews . . .

[*Continued from page 21*]

nary people who live ordinary lives, comes a man who is known only as The Stranger. And his coming has a strange effect upon all the lives there. Sordidness goes out of those lives, along with unhappiness. But after all the changes are wrought, after his magnetic presence has brought new light into dark hallways, The Stranger quietly departs. He cannot stay. Impossible to escape is this impression: This man is Christ come back to earth as a modern. . . . Conrad Veidt, one of today's few great actors, plays the rôle with such hypnotic fascination that it is impossible to imagine any other actor in the part. This is the final test of great acting. (G-B)

If You Could Only Cook is one of the most delightful comedies that 1936 has brought us—or will bring us. It has a light, inconsequential story, but it also has rare charm and reality and continuous action and smart dialogue. Herbert Marshall and Jean Arthur (at last Hollywood is beginning to appreciate her!) are the stars. He is a millionaire auto manufacturer, world-weary, who takes his woes to a park bench, where he is mistaken for one of the unemployed by Jean, who has no job. She suggests pretending they are married and apply for positions as butler and cook in the ménage of Leo Carrillo, big-time racketeer. Marshall, considering the idea a lark, accepts her suggestion—and then the fun begins. (Columbia)

★ ★ ★

Sylvia Scarlett presents Katharine Hepburn as a girl, born to be an actress, who disguises herself as a boy in order to help her knavish father, becomes a member of a wandering troupe of players, and eventually reveals her womanliness. The story is colorful, if episodic, but the acting far outshines it. First honors go to Hepburn. However, the big surprise of the picture is Cary Grant, who rises to the front rank of screen actors with his performance of a petty cockney smuggler who turns trouper. Less effective is Brian Aherne, as an artist with whom *Sylvia* falls in love. Edmund Gwenn, as her rapscallion father, gives a fine characterization. (RKO-Radio)

Whipsaw brings Myrna Loy back to the screen after an absence of too many months, with Spencer Tracy as her co-star. It is exciting melodrama—nothing more, nothing less—revolving around a battle of wits between G-Men and a band of jewel thieves. Myrna is the fascinating feminine foil of the sparkler-snatchers, whose mental duel with G-Man Tracy is complicated by love. It's not a new story, but the characters are more interesting than they used to be. (M-G-M)

Paddy O'Day is the latest effort of Shirley Temple's closest rival, Jane Withers, and an entertaining little picture it is, giving Jane plenty of opportunity to sing and dance. She plays the part of an orphaned waif who is smuggled into the country, becomes an entertainer in a cafe, and sees her new-found friends (patriots, all!) work hard to win citizenship for her. The youngster has genuine talent, plus a robust, mischievous appeal that is never artificial. (20th Century-Fox)

Chatterbox makes a star of Anne Shirley, proving that she is the best actress of all the screen ingenues. Sweet, simple and sentimental, the story has warm human interest and Anne is refreshing in her emotional honesty and lack of affectations. She leads a lonely life on a Vermont farm with her grandfather, who had disowned her mother for becoming an actress; but the longing to act is in the girl's blood, and she finally tries to make her dream come true. Her performance is compelling in its simplicity and sincerity. Neat restraint is shown also by Phillips Holmes, as a young artist who cannot force himself to destroy the girl's self-made illusion. (RKO-Radio)

First a Girl helps to explain why Hollywood has been making frantic efforts to obtain the services of Jessie Matthews, the



In *Modern Times,* you will see Charlie Chaplin go through the motions of singing a song in a night-club. He can't remember the words, so Paulette Goddard writes them on his cuff. And in his first gesture, he shoots his cuff!

pert little English star. With her chic individuality, her piquant charm, her talents as a comedienne, singer and dancer, she can glorify the slightest of stories. This time she plays a girl who want to go on the stage—but gets her chance in an unexpected manner. She takes the place of a "hammy" female impersonator (amusingly played by Sonnie Hale) and is so realistically feminine that she has audiences debating whether she is a boy or a girl. Then she falls in love, and complications (of an adult order) appear, between her songs and dances. Her dancing is spectacular, her singing delightful, and her personality potent. (G-B)

Lady of Secrets brings back the talkies' first successful star—Ruth Chatterton. And, in story, the well-produced picture is reminiscent of those early successes. It is heavily emotional, problem-drama. Again, she plays an unwed mother, whose child is raised as her sister, until the girl is eighteen and is on the verge of marrying an older man—with whom her mother suddenly discovers she, herself, is in love. Marian Marsh also shines, as the pretty daughter; Otto Kruger, as the man they both want to marry; and Lionel Atwill, as Ruth's stern father, who really suffers the most. (Columbia)

Fang and Claw is typical of all of Frank Buck's pictures—exciting, straight-forward, candid-camera drama with a jungle setting and a real-life flavor. He still is bringing 'em back alive ingeniously and despite the fact that a camera is never far away, you get the illusion of watching incidents that were unplanned. (RKO-Radio)

Two in the Dark is a suspenseful, unusual mystery drama—distinctly out of the ordinary. Partly, that is because of the story; mostly, it is because of the acting—chiefly by Walter Abel and Margot Grahame. Abel indicates screen possibilities a la Paul Muni; and Margot delivers another cameo characterization. Abel, a victim of amnesia, is befriended by a lonely girl, who leads him back into his past, in which, they discover, he was involved in a murder mystery. (RKO-Radio)

Rose of the Rancho, in its newest film form, will be chiefly remembered for one thing: it marks the screen debut of the loveliest of all the opera stars and the one with the greatest natural voice—Gladys Swarthout. Her picture is not everything that it should be, but that is not her fault. Too many writers had a hand in the script—managing, among them, to bury the original story under a carload of trivial dialogue and haphazard scenes; a colorful story of the California of 1852. John Boles plays the handsome hero. Their singing is something to hear and to cherish. Not only does the darkly beautiful Swarthout have a magnificent voice; her use of it is utterly effortless. (Paramount)

Hitch-Hike Lady has an unfortunate title, but down-to-earth humor like *It Happened One Night,* even if it is a bit more folksy. Alison Skipworth, a naive Englishwoman, has a devoted son who writes to her from "Rancho San Quentin, California." Thinking he is a rancher, she sets out to pay him a visit, not realizing that California is 3,000 miles from New York. Finally, she teams up with a young American girl (Mae Clarke) and becomes a hitch-hiker. James Ellison gives them a lift and later the party is joined by a

[*Continued on page* 81]

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Margaret Sullavan is hugged by James Stewart in *Next Time We Love*

George Raft and Rosalind Russell are ultra-close friends in *It Had to Happen*





Victor McLaglen and Mae West love each other (gr-r-r!) in *Klondike Annie*

Society-girl Mary Taylor and John Howard are palsy-walsy in *Soak the Rich*

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VICTOR McLAGLEN

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IN

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20th CENTURY FOX

Looking Them Over



There's no doubt about it now. Shirley Temple is America's Public Favorite No. 1 . . . .

The greatest movie favorites of the year just past were a pretty little girl, aged six, and a homely, homespun, middle-aged man. Shirley Temple and the late Will Rogers, in that order. Two of the least affected, most natural stars who ever adorned the screen.

There is food for thought there for the posturers and poseurs and publicity-seekers (who sometimes pretend they are publicity-dodgers). The actors and actresses who aren't anything but actors and actresses.

Shirley and Will were so supremely the "tops" in popular appeal that their closest pursuers were hardly within whistling distance of them. And who *were* the next greatest favorites? The theatre managers of America—who take their soundings from the box-office cash registers—list them in this order: Clark Gable, Fred Astaire and Ginger Rogers (as a team), Joan Crawford, Claudette Colbert, Dick Powell, Wallace Beery, Joe E. Brown and James Cagney.

There isn't one in the crowd who is famous for temperament, for headline-crashing, for publicity stunts. They're "regular." They're human. They're honest. They're real.

A provocative footnote to the theatre managers' story is that, separately, Fred Astaire and Ginger Rogers have only a little more than half of the appeal that they have together. They are the most satisfactory movie match in a whole generation of moviegoers, with each a neat counterbalance of the other. A reader phrases it succinctly on page 90; "Ginger without Fred is like a landscape without an artist, and Fred without Ginger is like an artist without a hand."

Everybody's wondering at this writing, who will win the Academy award for the best acting of the year. Why doesn't someone step up and wonder why the Academy doesn't give a special award for the best dancing of the year? Fred Astaire would win it, and everybody would be happy, with the satisfaction of seeing a little credit bestowed where great credit is due—upon the man who has done more for imaginative dancing, smart comedy and lilting music on the screen than ten other men have done.

There isn't a chance of Fred's being considered for the Academy award for "the best acting of the year." The gifted comedian, who can tickle the fancy of the world whenever he wills to do so, doesn't rate—for some strange, unaccountable reason—with the dramatic actor who rises to one magnificent performance.

Consider the case of Charlie Chaplin (whose latest picture, *Modern Times,* is at last on view). Master of pantomime, originator of the character he enacts, admittedly a genius of entertainment, he never has won the Academy award—even though his pictures and performances are shown (and remembered) year after year, the world over. Chaplin can make any audience, in any part of the world, rise out of itself and laugh—and, moreover, cherish its laughter. Yet the Academy of Motion Picture Arts and Sciences passes him by.

The first big outdoor picture to be filmed in "natural color"—*The Trail of the Lonesome Pine*—is almost upon us. And Henry Fonda, who plays the role of the mountain boy, told me the other day, "This time I think they've done it—made a color picture that people will accept as natural. Director Henry Hathaway was smart. He made the color secondary to the story, never let it get in the way of the story—and saw to it that there weren't any bright, glaring colors. The other night, one of the Technicolor people was introduced to him. 'Is Hathaway the name?' he asked. '*Henry* Hathaway?' He salaamed to him. 'You're the man we've been looking for, for fifteen years'!"

If Fonda, Hathaway and the Technicolor people are right, we're in for a treat. One of these days, certainly, some color picture will be both a visual delight and a dramatic masterpiece.

There isn't a producer in Hollywood who isn't ripe with envy over the latest achievement of fast-thinking, fast-moving Darryl Zanuck, production head of 20th Century-Fox. Other producers had sensed the box-office value of having the Dionne quintuplets appear briefly in a movie, but Zanuck—and Zanuck alone—saw the box office possibilities of having an entire feature picture revolve around them. And where other producers had failed to interest the quints' official guardians, Zanuck succeeded. The front-page publicity that *The Country Doctor* already has received is worth millions of dollars; there isn't a newspaper reader anywhere in the world who isn't conscious that the quints' are to be the stars of a coming picture; and nine of every ten of those newspaper readers intend to see the picture. And with this one brilliant "scoop" Zanuck emphasizes to the world at large that the new merger of 20th Century-Fox is going to produce pictures that the world at large won't want to miss. . . .

James R. Reid



—*Portrait by Richee*



They'll Show Their True Colors!

A colorful story with a colorful setting, starring three colorful people, deserves to be filmed in color. And "The Trail of the Lonesome Pine" IS being photographed with a color-camera. You will see Sylvia Sidney, Henry Fonda and Fred MacMurray as people, not gray shadows. When Henry and Sylvia stand beneath the tree "where she carved her name and I carved mine," you will appreciate doubly why they are attracted to each other. And when Fred, as an engineer from "outside," looks into Sylvia's eyes, you will have a new kind of thrill. For never before has a great story been filmed in natural color outdoors—where all colors are natural!

Follow the Hilliard!

Harriet Hilliard is the full name, and she is This Month's Big News to Star-Discoverers. You will see her in the new Astaire-Rogers musical, "Follow the Fleet"—you will have the hunch that she is going far—and you will want to follow her all the way. The girl has glamor, personality and talent. Where does she come from? New York and radio, where she has starred as soloist with Ozzie Nelson's orchestra



—Photo by Ernest Bachrach



—Photo by Otto Dyar

La Faye, She Is There!

While doing a bit of silken lounging between pictures, Alice Faye has just won the right to be known as Alice Faye in real—as well as reel—life. The courts have decided that she has reached the point where the whole world knows her by her stage name. So it is hers now for keeps. And who hasn't decided that she has reached the point of stardom? Particularly, after her portrayal with Warner Baxter in the big musical picture, "King of Burlesque"!

By CAROL CRAIG



A great big basket is about to be left on the world's doorstep, and the world will adopt all five of the baby stars in it. They are the five famous Dionne sisters of Callander, Ontario, stars of the picture, *The Country Doctor*. We're taking the photographer's word for it that, left to right, they are Cecile, Emilie, Marie, Annette and Yvonne (standing). Not all of the movie-makers could tell them apart!

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At Last—

a Five-Star Picture!

(*The Quints Are in It*)

Here is the full story of the filming of one movie that the whole world wants to see—one movie that has no equal!

CAN you think of any one picture in the history of the movies that every person in the civilized world has wanted to see? Well, one is coming to your theatre soon! A picture with five stars, all of whom will receive equal billing. A picture called *The Country Doctor* —starring the Dionne Quintuplets of Callander, Ontario, Canada.

They were not taken to Hollywood to appear in the picture. Hollywood was taken to them.

Ever since the Miracle of May 28, 1934, when five little girls were born to Oliva and Elzire Dionne, a French-Canadian couple who lived in Northern Ontario, the interest of the world in these five mites of humanity has been intense and unabated. In fact, it has constantly increased. Here has been real-life drama—drama such as the world has never seen before. For never before have quintuplets survived for even as long as one hour.

At first, as day succeeded day and the babies still breathed, the newspaper readers of the world discovered a new kind of suspense. Could Dr. Dafoe, the country doctor who had brought them into the world, do what no physician had accomplished before? Could he keep all five of these tiny pulses beating? As week succeeded week, and month followed month, and the babies grew and thrived, the world gave this kindly, commonsense, country doctor the applause of awe. It clamored for more and more pictures of Marie, Emilie, Cecile, Annette and Yvonne. Every new photograph of them made home editions of newspapers sell like extras. Every new brief newsreel of them made theatres hang out the "Standing Room Only" signs. People couldn't see enough of the Dionne quintuplets. They wanted more!

Maybe they didn't know it then, but they know it now—they wanted to see a full-length motion picture of the quintuplets, a picture dramatically showing their daily life. And now it is on the way. Hollywood has been to Callander, Ontario. And the story of that trip [*Continued on page 78*]



Money isn't important to Nelson Eddy. Singing great music is!

Is Nelson Eddy Leaving the Screen?

The movies' most sensational singing star has turned down a fabulous film offer and has gone on a concert tour. What does it mean? He tells you!

By ERIC L. ERGENBRIGHT

IN LESS than one year, Nelson Eddy has risen from comparative obscurity to a pre-eminent position on the screen. A year ago, he was Metro-Goldwyn-Mayer's forgotten man, shunted into unimportant rôles; today, he receives more fan mail than any other Metro star—and there is no sign of a letdown.

Were he the average actor, that phenomenal one-picture rise to fame and stardom would, in itself, be completely satisfying success. Few actors, even in this hectic maelstrom of overnight triumphs, have ever leaped to so lofty a pinnacle in so brief a span of time. Few have ever been in a more strategic position to demand—and command—all of the financial rewards that the screen is willing to lavish on popularity.

To Nelson, however, that success, in itself alone, would be failure, a disappointing compromise with a greater ambition. He came to pictures regarding them as the means to a desired end. In his estimation—the thousands of fan letters notwithstanding—they remain exactly that. And the "end" is not in Hollywood—at least, not now.

Years ago he conceived an ambition and set for himself a certain artistic goal. He charted his course, step by step, with that goal in view and neither the many setbacks that he met prior to his triumph in *Naughty Marietta,* nor his great popularity since his appearance in that picture, have altered in the least his vision of that desired destination.

He set out to be a great singer and, moreover, to be a singer of *great music.* Financial considerations were secondary then and they still are secondary today.

● When he first signed with Metro-Goldwyn-Mayer, he was already winning a distinguished position on the concert stage. The studio executives wanted control of all



In "Rose Marie," Nelson Eddy and Jeanette MacDonald sing "The Indian Love Call" in an unusual setting — a canoe

his time: he refused to give them more than six months out of each year. The other half-year he reserved for concert work. After his great success in *Naughty Marietta,* the picture producers became more insistent in their bids for a year-long contract. They offered him extravagant salary raises if he would only give up "that concert foolishness." What did he want to fiddle around with that for when he had an almost unbelievably brilliant screen career right in his grasp?

And, to all of their arguments, he remained adamant. Only eight months out of each year would he consent to devote to pictures. The other four months *must* remain his. The screen would not permit him to sing such music as he wanted to sing; consequently, the screen must give way to concerts in which it *could* be sung.

For his allegiance to his ambition, he has paid a price—a price of thousands of dollars a week.

His almost unheard-of attitude has provoked a storm of questions, and the one that is asked most insistently is this:

"Does Nelson Eddy plan to quit Hollywood? Has he used the screen merely as a stepping stone?"

And here's the answer:

● HE NEITHER proposes to quit the screen nor to abandon his annual concert tours. Not long ago, just after completing *Rose Marie* and just before launching his present tour, he told me:

"I am deeply grateful for the screen success I've had. In a year's time, it has carried me five years nearer the realization of my ambition. I still find it hard to believe that one picture could do for anyone what *Naughty Marietta* did for me.

"Before, I was fairly well-known in certain musical circles; now I am known everywhere and my concert tours are in the nature of personal appearances. I am in demand, and, whether the demand is based on curiosity or an honest appreciation of music, it enables me to sing the music I want to sing—to larger audiences.

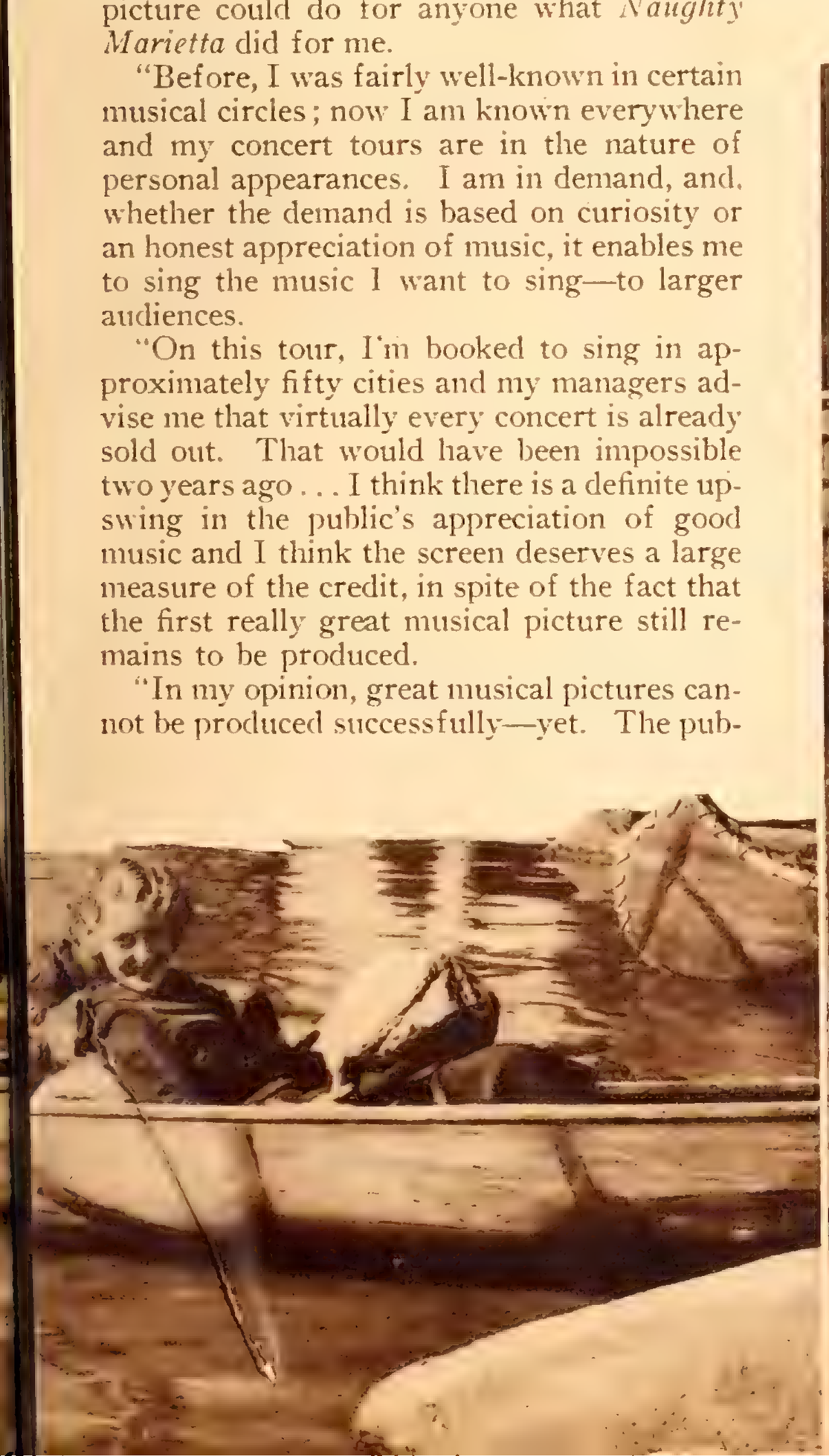
"On this tour, I'm booked to sing in approximately fifty cities and my managers advise me that virtually every concert is already sold out. That would have been impossible two years ago . . . I think there is a definite upswing in the public's appreciation of good music and I think the screen deserves a large measure of the credit, in spite of the fact that the first really great musical picture still remains to be produced.

"In my opinion, great musical pictures cannot be produced successfully—yet. The public is not yet ready to accept the best in music and no studio dares to risk the tremendous financial losses that might be involved.

"Hollywood has been content thus far to copy the stage. Most of our pretentious musical pictures have been 'backstage' subjects. The public is certain to tire of the same theme rehashed over and over again, especially when every song sequence is limited by the narrow boundaries of the stage. The movie camera has such mobility that music *could* be taken outdoors. In *Naughty Marietta,* it was, to a certain degree. *Rose Marie* is even more of an outdoor operetta. It's a step, I think, in the right direction.

● "There has been a lot of talk about presenting existing operas in their entirety on the screen. That, I believe, would be folly. In the first place, any argument that the public has displayed its willingness to accept opera is erroneous. Only operatic arias—the 'hit' songs—have been attempted. The intervening music—the meat of the opera—has been studiously avoided.

[*Continued on page 73*]





In his new picture, *Rose Marie,* Nelso Eddy has an opportunity that he fe too few singers have had in films. H sings in an outdoor setting. And, mor over, the setting is the real thing. A outdoor sequences of the picture we filmed at beautiful Lake Tahoe, in th high Sierras. And, for the second ti he and Jeanette MacDonald ar stars. He plays a member of the west Mounted Police; she plays a who is trying to aid her fugitive (played by a new "find," James S

Nelson Eddy is serious abou his singing career—but he' a down-to-earth person, too.

Jeanette MacDonald sings opera—arias from *La Tosca* and *Romeo et Juliet*—in her new picture with Nelson Eddy, *Rose Marie*. And, ironically, she had to fight to gain that operatic opportunity. Producers reasoned, very simply, that she could not sing opera because she never had sung it. They did not know the story behind Jeanette's success—her will to succeed. Read that story here!



JEANETTE'S Success Story *Could* Be Yours!

No matter who you are, or where you are, you can take cues from JEANETTE MacDONALD—who makes her abilities match her ambitions!

By JOHN KENT

THERE'S a girl I know who wants to be a screen star. Probably you know her, too, for she lives in every block, in every street, in every hamlet, town and city. Let's call her Mary Doe.

She's always *talking* about her "great ambition." She likes to sigh because unkind Fate deprives her of "her chance." She's sure that if someone would only give her "an opportunity," she would become famous overnight—and live very, very happily ever afterward, surrounded by adulation, wealth, leisure and romance. Poor Mary! You all know her—she talks so much and does so little!

It's Mary, especially, for whom this story is written. I want to tell her about Jeanette MacDonald. I want to try to prove, by citing the example of one of the most successful women on the screen today, just how much hard, hard labor is involved in the climb to stardom—and just how much harder work is needed to maintain that position. I want to show Mary just what "great ambition" really means, when it is converted from talk into action.

Jeanette has won her way to most of the pinnacles from which Mary would like to view the world. And she started from scratch, with nothing to carry her forward except her own abilities, her own courageous determination and her own hard work.

Today she earns a tremendous amount of money every week. She has a beautiful home, a beautiful car, a magnificent wardrobe. She is acclaimed a great singer, a great actress, a brilliant personality.

Jeanette, in short, has everything that Mary vaguely wants—everything but leisure! She never has time to *talk* much about her ambitions, for she is too busy toiling to fulfil them. She has worked—as few people ever work—to reach her place in the sun, and, now, having reached it, she still works, constantly, to climb still higher. You see, she knows that. . . .

". . . this is the most competitive profession in the world. One can only press forward or skid backward. I don't know the meaning of leisure. If I [*Continued on page* 68]

Don't Misunderstand the CLARK GABLES!

Before you talk about the parting of Clark and Ria Gable, read this understanding story and ask yourself what you would have done in the situation they have just faced!

By RUTH BIERY



If you had been in Clark Gable's place, what would you have done?

CLARK GABLE stood at the rail of a steamship coming from South America. His dark hair caught the mist from the sea and went unnoticed. His eyes watched the emptiness of the horizon and brooded. Water and then more water; sky and then more sky—trying to meet, seeming to meet, yet never touching. Is life like that? Do we roll along—along—trying to reach for a sky?

We all have such thoughts when we stand on a ship and gaze at the endless blue above and beneath us. There was not a passenger on that liner who did not stand thus and ponder. Yet there was not one who did not wonder why Clark Gable stood at the rail and brooded.

Clark Gable! Surely he was one man whose sea and sky *had* met. What more could one man have—what more could he want? He was handsome, virile, a world hero. Why, in South America no man had had such adulation since Rudolph Valentino! "He makes five thousand dollars a week," the travelers whispered to each other.

One passenger spoke for all of them when he said, "If I were Clark Gable, I don't think I'd be brooding."

If he had been Clark Gable! If any one of them had been! They knew what they would do! . . . But did they? What *would* they have done? What would *you* have done if you had been Clark Gable then? I wonder.

I wonder also how widely scattered those passengers were when they picked up their morning papers three weeks after that South American liner had docked. To each, the faces of the other travelers already were blurred, perhaps for- [*Continued on page 70*]



. . . Or if you had been in Ria Gable's place, what would you have done?

This is the FRED ASTAIRE We Know—

Ginger Rogers and five other co-workers, who see the amazing Fred as he really is, break a long silence about the man . . .



Fred Astaire wears a gob hat, not a top hat, in *Follow the Fleet,* and he does some neat and nifty dancing in what might be called jig-time—sailor's jig-time. On the screen, that dancing will look utterly effortless. And, reading this story, you will understand how Fred gains that effect—to the amazement even of his co-workers

By MARIAN RHEA

THIS Fred Astaire—what is he like? You have seen him dance, perhaps on both stage and screen—and have thrilled to the magic of his winged feet. You have seen him act in pictures. You have chuckled at his wit and perhaps have sensed the wistful poignancy of his comedy. You are probably an Astaire fan. Most people are.

But Fred, himself—what of him? What of the Fred who appears behind the scenes? What of Fred, the man, not the dancer or the actor? Is he "human"? Is he likeable? Is he popular? Is he respected by those who know him? . . . What is he *really* like? . . .

Six persons at the RKO Radio Studios have answered this question for you and me—*for the first time.* They are not Fred's personal friends in the usual sense of the word. They are people with whom he works. They have been chosen to work with him, not because of his personal inclinations, but because of their own particular capabilities in this business of picture-making. They see Fred as he is, therefore, without bias for or against him. They are a famous screen star, a director, a script girl, a studio "grip," a cameraman and a dance director. They are, respectively. Ginger Rogers, Mark Sandrich, Gertrude Wellman, James Kirley, David Abel and Hermes Pan.

It was Ginger whom I first asked about Fred. I found her on the *Follow the Fleet* set, working hard on a solo dance for the picture. But she took a little time out to talk about this other half of the renowned Astaire-Rogers dancing team.

"Fred is—tops," she told me. "That is the best word I can find to describe him. He is tops as a dancer and tops as a person. He is talented and clever. His style in dancing is his own and he never seems at a loss for a new idea. If you are a dancer, you can appreciate what that means—being able to think up and execute something new all of the time. Fred and I have made three pictures together and are working on a fourth. [*Continued on page* 64]



"Fred Astaire is a hard taskmaster—toward himself!"—Dance Director Hermes Pan



—Wide World

Charlie Chaplin, dressed as the character the whole world loves and will see in a new setting in *Modern Times*, gazes fondly at the girl he loves—Paulette Goddard. This girl who plays opposite him holds his attention as no other woman ever has. And, after reading this pen-picture of her, you will appreciate doubly their screen love scenes.

By
SONIA LEE

PAULETTE GODDARD—

Chaplin's Mystery Girl

THREE years ago, on a week-end yachting party, Charlie Chaplin met a Glorified Goldwyn Girl who was currently appearing in *The Kid from Spain*. Her name was Paulette Goddard.

Since then this girl has commanded attention—first as the constant companion and rumored wife of Chaplin, and later because of her own arresting personality. She attracts instant interest wherever she goes, yet remains a woman of mystery. Few really know her.

Before very long the entire world will see her on the screen as Chaplin's leading woman in his newest picture, *Modern Times*. Then her talents as an actress will be there on the silver sheet for all to judge. Whether or not artistic fame will be her destiny is in the lap of the gods. And until they pass their verdict, she will not discuss her own qualifications as an actress, her private life, or her hopes and her desires.

"Why should I talk about myself for publication?" she said to me very recently. "If I should prove to be mediocre in the rôle opposite Mr. Chaplin, then I would be stupid to talk of a future. If the public accepts me as an actress after the picture is released, then they will be entitled to know whatever they wish to know about me. Until I have their opinion, I must remain silent."

Paulette Goddard is young, American and arrestingly lovely. Not with the loveliness of the Hollywood star who dazzles with her immediate and conventional brilliance, but with a permeating beauty that never is dimmed by acquaintance. Her hair, worn loose to her shoulders, is not distinguished. It is a fairish brown, which blends into the sun-tan of her face. Her nose is slim and straight. Her mouth is wide and well-formed. In themselves, the features are by no means startling, or classical. And yet, in assembly, they contrive to give an impression of great beauty. Her body is youngly round, with not one ounce of superfluous flesh. She has great vitality—great strength. She gives the impression of a physical sturdiness, and with it a spiritual delicacy. She radiates vitality, enjoyment of life. She is well prepared to battle life on its own terms.

What is she like—this girl who has won Chaplin? Now, at last, it can be told!

● In many respects, she is very like Charles Chaplin, the man who has discovered her and sponsored her. Perhaps in that fact lies the secret of their seem- [*Continued on page 72*]

If Freddie Bartholomew Were King—

A great interview with a great boy—who has ideas of his own



"IF I were king and could do anything in the world I wanted—?" Freddie Bartholomew cocked his curly head, considered the question for a moment, then took the bit between his teeth and pranced off. You would have thought, to hear him, that he had been cogitating the point for a month, so swiftly did his plans trip from his tongue. Perhaps he had, inasmuch as he has just played a boy-king of a mythical Balkan kingdom, in *Professional Soldier*. But whether he ever had considered the notion before or not (personally, I suspect he had not), there can be no question about his ability to handle with grace and good sense whatever comes along—be it elevation to movie stardom or an imaginary throne.

Since it would be folly to substitute any words for Freddie's, I'll give his story to you exactly as it tumbled from his lips, addressed indiscriminately to me, his aunt Cis and his black-and-white spaniel, Concol—who needed a little roughhouse, which his master supplied expertly while talking.

"If I were king—well, first of all, I'd get a hatterer for hats and a clotherer for ladies' clothes and set Cis loose. She wouldn't have to think about money at all, you see, but just pick and choose and hang it all up in her closet. Then I'd buy her a nice big mansion and give her a car or two. You'd like two, wouldn't you, Cis?—then you could send your friends scooting around when you were busy with me. And I'd like her to have croquet and clock-golf and [*Continued on page* 66]

By
IDA
ZEITLIN



In *Professional Soldier*, Freddie *is* a king—an all-boy one. There he is, in full regalia, saluting you. At the near right, you see him with Prince, his pal in his next picture, *Little Lord Fauntleroy*. Freddie will see to it that the *Little Lord* is all-boy, too!



It's Time You Knew MARGO!

This sensational young Mexican dancer is becoming one of the screen's most promising dramatic actresses!

By GRANT JACKSON

Above, you see Margo as herself. Below, you see her with Warner Baxter in M-G-M's powerful picture, *Robin Hood of El Dorado*. Their love is as unforgetable as it is tragic. Margo, in reality a high-born Mexican, plays a peon girl in early California who loves and weds a poor farmer (Baxter). When cold-blooded invaders kill her, Baxter turns bandit, seeking revenge—becoming, to other peons, *Robin Hood of El Dorado*.



WHO is this vivid, vivacious young dancer—this young and gifted dramatic actress—who is known only by the name of Margo? It's time you knew!

Her full name is Margarite Bolado. As she pronounces it with a Spanish accent the name is charming. But she changed it to Margo because so many Americans found the pronunciation difficult. Margo, she felt, was a name that could not be mispronounced.

She was born in Mexico City, of pure Spanish ancestry. Her father, who was a famous surgeon, died before her first birthday. He left her mother very well-to-do.

By the time that Margo was five years old, she liked nothing so much as dancing. She told her mother and her uncle, Xavier Cugat (who leads an orchestra in New York's Waldorf-Astoria today) that she was going to be a dancer when she grew up. As the years passed, she did not relinquish the idea, though her mother frowned upon it. She wanted her daughter to become a surgeon—as a son might have.

But the sight of blood sickens Margo. It was the sight of blood that made her a vegetarian, almost two years ago. She tells the story: "I had ordered a steak in my favorite restaurant, asking the waiter to hurry my order. He hurried, all right! When I cut into the steak, it was raw. Looking at it, there on the plate, took away my appetite completely. Ugh! I've never been able to touch meat since. Yet I know I should have meat. Every dancer should."

For years, even after it became evident that Margo would never be able to study surgery, her mother still was unwilling to sanction a dancing career for her. Especially, a professional career. Even the steps that the child performed to every bit of music she heard, from hand organ to grand piano, elicited parental disapproval.

But in her grandmother, Margo discovered a kindred spirit—one who encouraged the little girl and is still her greatest source of inspiration.

Because of ill health, Margo's grandmother was forced to leave Mexico. She went to New York City where, in a few months, Margo joined her. Meanwhile, the family had suffered reverses and, as Margo says, "were impossibly poor." Yet her grandmother would allow nothing to interfere with the child's dancing. Thus [*Continued on page* 82]

Why Those POWELL-LOY Marriages Are Happy!

When William Powell and Myrna Loy play husband and wife on the screen, the whole world enjoys watching them. And this story tells what makes them such an ideal match!



In "Evelyn Prentice," with Cora Sue Collins as their child, Myrna and Bill gave Mr. and Mrs. America more healthy setting-up exercises



As "Nora and "Nick" in "The Thin Man," Myrna Loy and William Powell gave the world new ideas about mixing humor with marriage

By WILLIAM A. ULMAN, JR.

MYRNA LOY has shattered another old adage. "Three times a bridesmaid and never a bride" doesn't mean a thing to her. With Myrna, it's a question of "Three times a bride and never really married."

For the third and, perhaps, the most spectacular time in their careers, William Powell and Myrna are Mr. and Mrs. again in *The Great Ziegfeld*. The first time moviegoers saw them together—as *Nick* and *Nora* in *The Thin Man*—they said, "Now *there's* a perfectly mated couple." In fact, you may be one of the thousands who wrote in to Bill and Myrna, suggesting that they marry each other in real life and practically insisting that they remain married on the screen. With this encouragement, they went into *Evelyn Prentice* and sent the world into another furore of match-making. What will happen after *The Great Ziegfeld*, heaven only knows! They have been so well married on the screen that if they don't follow through in private life, it will probably start talk!

There is one thing that will doubtless please the movie-going match-makers: when Bill and Myrna are married



Now, in "The Great Ziegfeld," Myrna and Bill are interpreting the happy marriage of a famous couple —Billie Burke and Florenz Ziegfeld— with Joan Holland as their daughter, Patricia Ziegfeld

on the screen, they don't have to *act* as if they are fond of each other—they really are! You ought to hear them go on!

Of course, there's one very important advantage that these two have—each gives the other credit for a grand sense of humor. Not that they go around playing practical jokes or constantly exchanging quips; they don't. Theirs is that quiet, restrained humor that is completely effortless. But, most important, they both have learned to use that gift for something else besides delightful comedy. When anything happens on the set, a difference of opinion on how to play a scene, for example, and it looks as though the situation is becoming a bit tense, Bill has developed an almost uncanny ability to turn the whole thing into a laugh—and to make all the others laugh even when they don't want to. He has won his point that way time and again. You can't be very firm with a guy when you're giggling, you know.

● "One reason why Bill would be an ideal sort for a husband," Myrna was telling me the other day, "is that he has really learned how to live. Life with Bill would involve neither sloppy sentimentality nor annoying independence. The sense of humor that you've talked about is important, of course, but remember this—a sense of humor is valuable only when you can use it on yourself and understand how ridiculous you can be in various situations. Any nitwit can laugh at somebody else and then accuse him of having no sense of humor because he doesn't laugh, too.

"Bill, for example, is never sarcastic. He has a fine understanding of the limits of a witty wisecrack and just when the words or inflection are about to shift into sarcasm."

William Powell is not smooth-shaven like the late Great Glorifier, Florenz Ziegfeld, and Myrna Loy is not a carbon copy of Billie Burke. But in *The Great Ziegfeld*, they are completely real, portraying the famous Ziegfeld-Burke marriage. Gathered around them in the ambitious picture are many of the former "Follies" favorites, helping to tell the dramatic story of the great showman's life. (P. S. Luise Rainer plays the first Mrs. Ziegfeld—actress Anna Held.)

On the other side of the House of Powell-Loy, Bill doesn't let Myrna top him in the compliment-tossing. Not only does he emphasize that Myrna has a gorgeous sense of humor; he adds that a sense of humor is rarer in women than it is in men, despite his suspicion—so help him!—that women need a sense of humor in this world far more than men do. But more (far more) than just her sense of humor qualifies Myrna for the title of "a perfect wife."

"It's a grand habit," he claims, "this being married to Myrna. Every picture we've played in together has been a pleasure, my dear sir, a pleasure! Myrna can project the ideal wife on the screen so well that even *playing* the part of the groom is a delightful experience.

"From the very beginning, Myrna has had a sound understanding of what an ideal wife should be, but I think she has learned still more from the three grand women she has played in *The Thin Man, Evelyn Prentice* and *The Great Ziegfeld*. Myrna isn't what some people call pretty, but she has subtle attraction and charm and natural vividness. As a matter of fact, Myrna would be a grand wife for anybody aside from the screen angle. She is intelligent and has a smoothly logical mind, but she never lets a man become conscious of the fact that she is a jump ahead of him.

● "How she ever became such a perfect wife is beyond me—a problem I can't cope with. After years and years of playing courtesans and exotic ladies who meant no good to anybody, she suddenly emerged into adult life as the paragon of the perfect wife. . . . But, perhaps, it's not so surprising. As The Other Woman in her early pictures, she learned all about 'misunderstood husbands'—so [*Continued on page* 80]

PATIENT *is the word for* HELEN MACK

"It's easy to get a break," says Helen. "What's hard is waiting for the right one"



Helen Mack, who is "like Joan Crawford in many ways," usually plays intensely dramatic rôles. But her newest picture is a comedy. It is *The Milky Way*, starring Harold Lloyd, who is famous for spotting ability 5,280 feet away—even without his horn-rimmed specs. Along with Adolphe Menjou, Verree Teasdale and Ida Lupino, Helen helps to convert Harold from a harmless milkman into an alleged prize-fight champion. And has a good time doing it. As you will have, watching her—particularly after reading this revealing story.

By GRACE McKENZIE

WHAT does an ambitious young actress think about when all the breaks don't develop as they might and stardom still is in the distant future? . . . MOVIE CLASSIC decided to ask Helen Mack—ambitious, talented sincere, and not yet a star, though recently voted the most popular of all the younger Hollywood actresses in a CLASSIC reader poll.

"I'd rather play a tiny bit in a good picture than to be starred in just an ordinary program picture," says Helen, with an earnestness that could never be mistaken for irony.

"The best work I've ever done on the screen has been in pictures that failed to attract any attention. That's why I was thrilled to have the opportunity to play with Harold Lloyd in his new picture, *The Milky Way*. A Harold Lloyd picture is sure to be good—and popular. While my rôle is not particularly important, I'll probably be seen by people who have never seen me before. And perhaps," she added, holding up a pair of crossed fingers, "it may turn out to be a springboard to something bigger. If it doesn't—well, at least Hollywood has taught me to be patient."

And because patience is a sort of *un*-glamorous virtue, which most girls are inclined to overlook, and because many a girl feels that if *she* could just get a "break," everything else would be easy, I am going to tell Helen Mack's unusual story.

Her career began, actually, before she was born—when her mother, sitting in a little movie theatre in Rock Island, Illinois, watched such stars as Norma Talmadge and Mary Pickford and Marguerite Clark, and offered up a daily prayer that she would one day have a daughter who would grow up to be a movie star. It was more than just an idle wish. Mrs. McDougall poured her heart and soul into that prayer. And when eventually she gave birth to a tiny dark-eyed, dark-haired daughter with a heart-shaped face, she was convinced that her prayer had been answered.

Long before Helen was old enough to understand her mother's words, she was told: *"You are going to be an actress."* When she was little more than a baby, she was taken to the movies several times a week. When they arrived home, she was put through a catechism that went something like this: "Tell Mother what Mary Pickford said . . . show me how she walked." Or if it was a Norma Talmadge picture, then Helen had to give an imitation of Norma.

Crude training perhaps, but it bore results. By the time Helen was six, Mrs. McDougall was convinced that her daughter had talent. Her problem was: What to do about it? Where to go to get the child a hearing?

Vera Gordon, that grand old actress of *Humoresque* fame, was playing in a local theatre. [*Continued on page* 84]



Leslie Howard *Breaks the Rules*

He doesn't do things that Hollywood expect of stars. But he enjoys life!

Most people don't know that polo-playing is one of Leslie Howard's favorite sports. And most people don't know the things about him that this story reveals. In private life, he is a striking contrast to the character he plays in *The Petrified Forest*—a man who thinks he is tired of living. (And then he meets Bette Davis. And this time they both discover what great love is like—in a picture you aren't likely to forget.)

By WILLIAM ANTHONY

LESLIE HOWARD is the suppressed desire of at least ten million women. Maybe fifty million. He has a subtle something that other screen heroes lack—or did lack, until he appeared on the screen. He broke a rule and became something new in screen lovers. He made the caveman type of love-making look coarse, shallow and common. Without any obvious effort, he could approach a delicate situation delicately, not demonstrating every romantic impulse he was supposed to feel, but giving every woman who saw him the sensation of seeing a man heart-breakingly in love.

Women wanted to know more about this sensitive, fine-featured, blond chap who spoke the King's English. And the very discovery that he was from far-off England gave him added allure. There are legends in America to the effect that every Englishman is a gentleman. And when one Englishman after another came to the American screen, and their love-making was in the Howard pattern, the suspicion grew that Leslie must be the epitome of the typical Englishman.

But in his latest picture, *The Petrified Forest,* he plays a modern American—a world-weary Easterner who has to wander all the way to Arizona to find a girl like Bette Davis and to live one of the strangest (*and* strongest) love stories ever filmed. Next he is to play *Romeo* on the screen—to Norma Shearer's *Juliet.* And *Romeo* is not one specific kind of lover; he is a combination of all sensitive lovers, the world over, as long as the world lasts. So, obviously, Leslie can't be the typical Englishman. In fact, he denies that any such type exists. He probably wouldn't go out of his way to deny it, but put him on the spot and pin him down, as I did at a recent dressing-room luncheon, and he *will* deliver.

He told me: "There is no such being as a typical Englishman. Or a typical American, either. I've played in every major town of the States, I think, but I've never yet met the chap that I could point to with pride and say, 'Ah! Eureka! The typical *homo Americanus!*' I've met the New England Yankee who would have drawn blood in Georgia, had he been proposed for the title of representing the American male—and vice versa!

"Now we Britons," he continued, "are a singularly unconventional lot, in a manner of speaking. We don't conform to any pattern. We have as many distinct types as you'd find here. Moreover, our colonials are as different, say, from a Yorkshire man as a tabby cat differs from a cheetah. I suppose we're susceptible to the influence of whatever region we're living in. They've always been great colonizers, the British. Look at the 'English colony' in Hollywood!"

"By the way, what do you think of this town?"

"Eh?" commented Mr. Howard as a great apathy descended upon him. Leslie Howard has a reputation hereabouts for wandering. He likes [*Continued on page* 86]

Una Merkel's Wardrobe Fits the *Business Girl!*



Left, Una suggests a "dressy" blouse—and novelty gloves





So you buy your clothes on a budget? . . Take a few tips from Una — who proves that "style doesn't cost big money"!

By VIRGINIA LANE

UNA MERKEL (pronounced "You-na *Mer*'kl") is the perfect prototype of the business girl. She has been five different kinds of secretaries on the screen, a student nurse, and a superplus saleswoman, to mention just a few of her activities. And did you ever notice how appropriate, how utterly smart, her clothes were?

Left, Una Merkel in her tweed - skirt - and - plaid - blouse outfit. Above, her preference in evening gowns—"black lace with a touch of pink or two"

"Humph! I'm a business woman off the screen, too," she told me. "For years I've budgeted. When you start out in the theatrical business, you know, the first thing you learn is to put up the best possible 'front' for the least possible money. To help along the good work, I always did my shopping on paper before I did it on foot. I still do that. It saves me from buying things I don't need and things that don't dovetail in with the rest of my clothes. I write down what I want and the colors I'd like to get. Then I follow the list as closely as I can . . ."

"Suppose you were charting a new wardrobe for that cute little secretary you played in *Broadway Melody of*







Starting at the left above and proceeding in a clockwise direction, you see Una Merkel in her black coat-dress (ultra-svelte!) . . . in her snug, "everyday" coat, fox-trimmed . . . in her gold-flecked black crêpe, simple enough for daytime, chic enough for a dinner date . . . and in her smartly tailored blue suit

1936," I suggested. "How would you go about it?"

And then Una did settle down to business! There's a good deal besides fun in that pretty head of hers. She wrote: *Coat, $25.00 . . . Tailored Dress, $14.75 . . . Dressier-type frock, $16.50 . . . Semi-sport outfit, $12.00 . . . Suit, $20.00 . . . Evening dress, $18.00 . . . Evening wrap, $15.00.*

"Naturally, the purchase of these items would be stretched over a long period of time," she observed. "And several will last for a long time. Both the suit and coat can be worn for three or four years if you get the right kind. And the evening wrap has an indefinite life.

"These prices I have set down can be bettered considerably at times, especially if you are a clever end-of-the-season buyer and can pick up some things at half-price, during the sales, that will be just as good next year. A coat, for instance. A smart coat is absolutely the backbone of a girl's wardrobe. That's why I put it first on the list.

"What color? Well, I'm partial to black—because it harmonizes with so many things. Right now, I have a heavy black wool, trimmed with fox fur . . . But soon I'll be scouting around for a lighter coat, and I think it will be one of those new tweedy mixtures—maybe a gray-and-black or a brown-and-beige. If I could get a swanky three-piece ensemble—suit *and* topcoat to match—for just a weeny bit more money, why I'd jump at it! Then I'd get a couple of frocks in blending colors so that they would form other costumes with the coat.

"If I bought the gray-and-black coat," continued Una, warming to her subject, "I'd [*Continued on page* 88]



Win a Trip to HOLLYWOOD

By *Knitting Something New For Yourself!*

Wouldn't you like to dress as attractively as a movie star? Here is your chance. And your chance to win a free trip to the movie capital!

YOU never had an opportunity like this before! By following a few simple knitting instructions, you can dress like a movie star! *And, at the same time, you may win a free trip to Hollywood, the capital of glamor!*

TWO women in America are going to win trips to Hollywood in this contest—one by railroad, one by air. And one of these winners *can* be you!

MOVIE CLASSIC—in conjunction with MOTION PICTURE Magazine, Warner Brothers-First National Pictures, and the manufacturers of Fleisher, Bear Brand and Bucilla yarns—gives you this chance of a lifetime.

All that you have to do to be eligible for a free trip to Hollywood is to knit, *for yourself,* an attractive garment modeled by a famous Warner Brothers or First National star. On the opposite page are three samples of new, hand-knit, star styles. Wouldn't you like to have one of them?

In the MOTION PICTURE-MOVIE CLASSIC Knitting Instruction Book—first such book ever to feature styles worn by movie stars—you will find the directions for knitting each of these three dresses. And twenty other garments. This book may be obtained at any store selling Fleisher, Bear Brand or Bucilla yarns.

You will *want* to knit one of the styles, whether you think you will enter the contest or not. But once you start knitting, you *will* want to enter.

You do not have to be a fast knitter or even an expert knitter to compete. If you take pride in knitting carefully and well, you stand a good chance of winning a free trip to Hollywood!

The prizes and rules are listed below.

THE PRIZES

The sponsors of this great nationwide knitting contest offer these fourteen valuable prizes: (1) One railroad trip, with all expenses paid, to Hollywood and return; (2) one airplane trip from New York to Hollywood, *or* Hollywood to New York, value $288; (3) Mendoza beaver coat, value $100; (4) Tavanne wrist watch, value $100; (5) one year's supply of shoes (A. C. Lawrence), value $75; (6) one hand-hooked rug (Fleisher), value $75; (7) one hand-made Afghan (Bernhard-Ulmann Co.), value $75; (8) and (9) one year's supply of Mojud Clari-phane silk stockings—each supply valued at $54; (10) one year's supply of Lentheric Perfume and Cosmetics, value $50.70; (11) evening ensemble of Coro Pearls (Cohn and Rosenberg), consisting of necklace and bracelet to match, value $50; (12) one year's supply of Maiden Form brassieres and girdles, value $50; (13) one Gruen wrist watch, value $50; (14) one year's supply of Corday perfume (Voyage à Paris), value $32.50.

THE RULES

1. To compete in this contest, you may knit any garment pictured on the opposite page or in the MOTION PICTURE-MOVIE CLASSIC Knitting Instruction Book.

2. This instruction book may be obtained in any department store selling Fleisher, Bear Brand or Bucilla yarns. The price of the book is 25c.

3. The contest opens February 1, 1936, and closes May 1, 1936.

4. The garment that you knit will be your entry in the contest—and it will be judged solely for quality of workmanship, by the nationally famous women named below.

5. The prizes will be as listed at left.

6. At any time between April 1 and May 1, 1936, wrap your entry carefully and mail it parcel post, insured, to Knitting Contest Editor, 20-22 Greene St., New York City, enclosing stamps for its return to you by parcel post, insured. Every dress will be returned. The sponsors of this contest will not be held liable in case of loss or damage to the garment submitted, but will take every reasonable precaution to return it safely.

7. All entries must be accompanied by all the bands from Fleisher, Bear Brand or Bucilla yarns used in knitting your garment, or by facsimiles of the bands.

8. Before sending your garment as an entry in the contest, you must reserve space for it by mailing the application blank (or facsimile) on page 47. This does not obligate you to send a garment later. It merely reserves space for your garment, if you do send one.

9. In case of ties, duplicate prizes will be awarded.

10. Among the judges are: Mrs. James Roosevelt, the President's mother, Grand Duchess Marie, Tobé, fashion authority, Miss Winifred Ovitte, fashion authority, and Mrs. William W. Hoppin, society leader. Their decision will be final.

11. This contest is open to everyone except employees, or relatives of employees, of Motion Picture Publications, Inc., Fawcett Publications, Inc., Warner Brothers-First National Pictures, and the manufacturers of Fleisher, Bear Brand and Bucilla yarns.



—Fryer

2

Melbourne

1

—Melbourne

3

1. You can be just as attractive as Olivia de Havilland, featured in "Anthony Adverse," if you have as charming a hand-knit ensemble as hers. Cleverly designed, it has trim, simple lines. The dress is knitted of Fleisher's Cassimere Sport Yarn; the smart scarf, of Fleisher's French Zephyr

2. Patricia Ellis, now playing in "Snowed Under," owns a hand-knit dress that you can copy exactly—and easily. It is two-piece, features the new "windbreaker" type of jacket blouse, and has a scarf in contrasting colors. It is made of Fleisher's Shetland Floss, on a circular needle

3. Marie Wilson, who is featured in "Men on Her Mind," also has style on her mind—as every smart young modern should have. And her one-piece hand-knit dress, with simulated pleats and panels, is the last word in 1936 knitwear fashion. It is made of Fleisher's Twinkle Crêpe

Application Blank

Knitting Contest Editor
20-22 Greene Street
New York City

I would like you to know that your knitting contest interests me and that I am likely to submit an entry. In case I do, I wish you would reserve space for my entry—putting me under no obligation in any way, whether I try for a trip to Hollywood or not.

Name .....

Street .....

City .....

Comfort, with Glamor

New Hollywood Hints for Leisure Loveliness



Ruth Chatterton—who returns to films in "No More Yesterdays"—wears a dramatic luxurious hostess gown, its front fulness caught at the bodice by a large jeweled clasp

Truly feminine is this peach chiffon negligée worn by Marlene Dietrich in her new picture, "Desire." The bodice is shirred and chiffon falls softly from the shoulders

Astrid Allwyn, pretty starlet of "It Had to Happen," symbolizes feminine fondness for the drapery of satin. Her chic new lounging pajamas are of blue satin, with bolero jacket

Claire Trevor, star of "My Marriage," lounges in entrancing hostess pajamas. Her matelassé striped trousers and white soufflé blouse are solidly banded with tiny beads

CREATED BY . . . Lettie Lee OF HOLLYWOOD





(Left) **LETTIE LEE**, the famous Hollywood couturiere, designs a Spring formal of black Marlexa over a hand blocked silk print of red and black on white by FRANK ASSOCIATES INC., NEW YORK. Note the very new applique touches on the sleeves. Glamorous! Worn by Anne Grey.



skirt is slim with pleated hem line—the sleeves gracefully full. Worn by Mona Barrie.

(Above) **LETTIE LEE** brings the brilliance of a thousand flowers in this gay dance frock of hand blocked silk print in orange, red and green on a white background, by Frank Associates Inc., New York. The ruffled front, bare back, save for four narrow straps, and slim waisted effect are most flattering. Worn by Anne Grey.

(Left) **LETTIE LEE** combines navy sheer crepe and white pique in a Spring ensemble whose flared hip length jacket features a double cuff and a bodice of white pique with tiny navy buttons. Worn by Mona Barrie.

(Above) **LETTIE LEE** creates the perfect Bridge frock of soft gray crepe with inserts of gray Chantilly lace. The

Only original **LETTIE LEE** creations bear this label. Look for it.

ORIGINAL By Lettie Lee HOLLYWOOD COUTURIERE

A list of stores in your city who feature **LETTIE LEE** gowns will be found on Page 59

Smart Simplicity

Anya Taranda, who appears with Eddie Cantor in "Strike Me Pink," wears two attractive new models designed by Lettie Lee. The street ensemble is of blue sheer crêpe with white piqué vesteed frock and knee-length jacket. The cocktail dress is of navy blue sheer crêpe. It is buttoned high to the neck, belted trimly at the waistline, and smartly adorned with white piqué collar and cuffs. Both the suit and frock worn by Miss Taranda may be purchased in leading department stores in many leading cities. (On page 59, you will find list of stores carrying Lettie Lee Fashions.)

Fashion Photos by Wm. E. Thomas





Lettie Lee, young, blonde and vivacious, is something new in success stories. Not only does she design clothes for Republic Pictures and individual Hollywood stars, but owns and directs a dress manufacturing concern, and is soon to appear in a weekly fashion newsreel. (Fashion-Ciné News.) You see two of her latest designs on this page. Note that they are glamorous in the movie manner, yet simple and practical—the sort of clothes that every American girl can wear effectively.

Lettie Lee at work

A Miracle Happened to Richard Dix

He can say today that he has found the right girl at last —the girl he once said he would meet only by a miracle!



Richard Dix and The Right Girl —the former Virginia Webster

BY DOROTHY CALHOUN

DO YOU remember when Richard Dix was known as Hollywood's "perennial bachelor"? And why? . . . He once said to me: "What chance has an actor to meet a sweet, home-loving, practical sort of girl such as a man wants to marry? The only women I know are crazy about acting or else women who are crazy about actors. I'll never marry either type, and I'll never have a chance to know the kind of girl I want for a wife. The glamor that envelops an actor spoils his chance for simple human relationships. As Ernest Brimmer of Minneapolis, I might have met The Right Girl; as Richard Dix of Hollywood, I can't. I'm not a born bachelor, but unless a miracle happens, *I'll stay one till the end of my days.*"

Once a "perennial bachelor," Richard Dix still is a perennial screen hero. His newest picture, *Mother Lode*, finds him in the hills of Arizona, reliving the gold-rush days. It isn't another epic of the early West as *Cimarron* was, but it offers exciting entertainment.

In 1931, he thought that he had found The Right Girl, and threw his cynicism overboard. Her name was Winifred Coe; she was a San Francisco débutante; and in October of that year they were married. In June, 1933, they were divorced, after months of separation—and Hollywood suspected Richard Dix of being more the cynic than ever. But in June, 1934, the onetime "perennial bachelor" again eloped—again with a girl whose name was unfamiliar to Hollywood. The name was Virginia Webster. And not only are they still married, but Richard Dix says:

"Yes, a miracle did happen to me. I have found happiness for the first time in my life. If this marriage doesn't last, then nothing can last in heaven or on earth. . . . In 1933, after my divorce, I put all thoughts of another marriage away from me. I said to myself, 'Rich, you're going alone to the end of the chapter.' But now—the only shadow there is over my happiness is the thought that something might happen to Virginia or one of the children."

(He has a small daughter by his first wife, twin sons by his second.)

THERE is nothing of the pomaded movie sheik about this big, broad-shouldered Middle Westerner with a comfortable, average American background behind him. Yet women always have been mad about Richard Dix. Ripley is welcome to this information: Dix has probably received more sentimental fan letters than any romantic screen lover except Valentino. One lovelorn maiden who had never met him [*Continued on page 74*]



New

"MARVELOX"

Grip

found exclusively

in

HICKORY

Sanitary Belts

Adjusts in an instant—is permanently secure — you'll appreciate its marvelous convenience. This "Marvelox" grip, found only on Hickory Sanitary Belts, is tiny, lightweight, without bulk, unobtrusive.

The easy stretch Lastex webbing, too, is a revelation in comfort. Gently hugs the figure—won't bind or slip. Ask for "Marvelox" at your favorite notions counter. Lastex styles 50c. Other styles 25c.

If your dealer hasn't "Marvelox" send us his name with your remittance and we will supply you. Specify Small, Medium or Large size. Address 1143 West Congress Street, Chicago, Illinois

A. STEIN & COMPANY

CHICAGO · NEW YORK

Get *Your* FREE PORTRAIT of NORMA SHEARER *as Juliet*

Just Answer Ten Interesting Questions— and You May Win a Cash Prize, Too!

On page 28 of this issue, you see the first full-length portrait of Norma Shearer as *Juliet,* in her newest, most ambitious and long-awaited picture, *Romeo and Juliet.* Now MOVIE CLASSIC—and MOVIE CLASSIC alone—offers you the chance to obtain, free, an exclusive close-up photograph of Norma as *Juliet* . . . an 8" by 10" photograph suitable for framing!

This offer is made possible by the cooperation of Metro-Goldwyn-Mayer Studios. You cannot *buy* this photograph from Metro-Goldwyn-Mayer, from MOVIE CLASSIC, or from any other source. But you may obtain it free simply by entering this third MOVIE CLASSIC Questionnaire Contest. . . . And you may win a cash prize, in addition, with your answer to Question 10! The cash prizes are: (1) $25.00; (2) $10.00; (3) $5.00. And each of the ten next-best titles will win one dollar apiece. What's *your* idea for a title?

We want to know what you like about MOVIE CLASSIC—and we take this way of finding out. An interesting way for both of us!

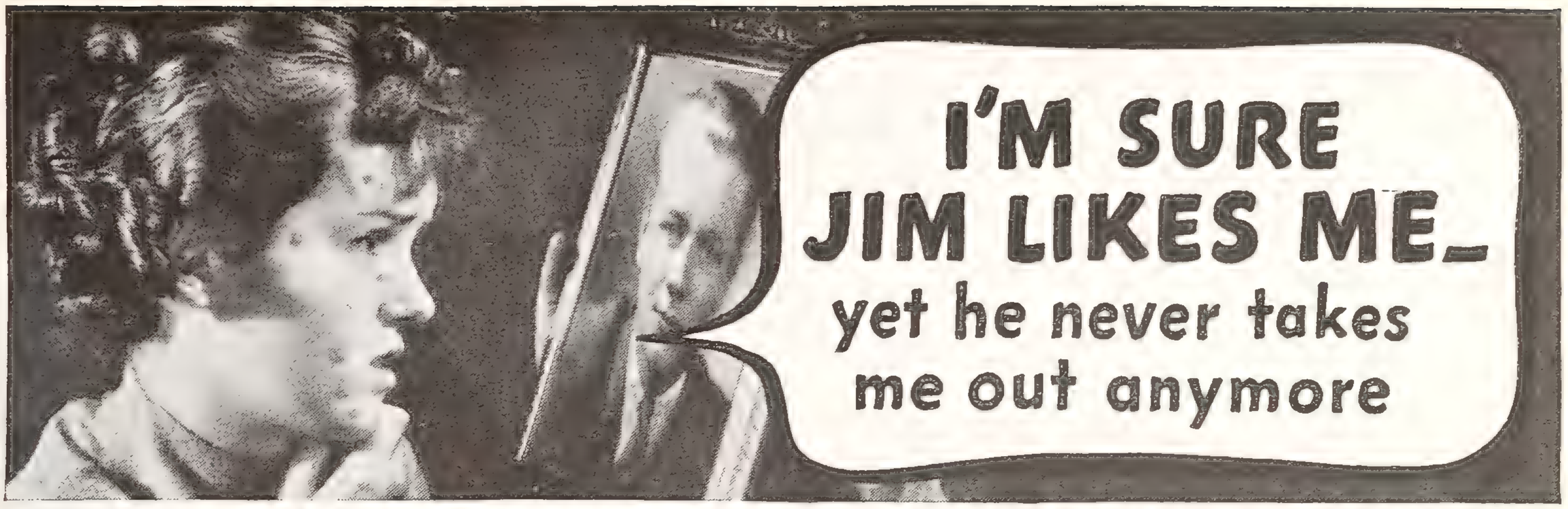
These are the simple rules: (1) Your entry must be addressed to Contest Editor, MOVIE CLASSIC, 1501 Broadway, New York City—submitted on coupon below, or facsimile—and accompanied by a three-cent stamp, to defray mailing costs and clerical expenses in sending the Norma Shearer photograph. The photograph, itself, costs you nothing. (2) Entries must be in our office not later than February 20, 1936. (3) All entries, to be eligible, must have answers to all ten questions. (4) The decision of the judges—the editors of MOVIE CLASSIC—will be final. (5) In case of ties, duplicate prizes will be awarded. (6) This contest is open to everyone except employees, or relatives of employees, of Motion Picture Publications, Inc. and Metro-Goldwyn-Mayer Studios and affiliates.

Winners will be announced in May MOVIE CLASSIC.

1. What is your name?.....
2. Your full address?.....
3. In what picture have you liked Norma Shearer most?.....
4. What led you to buy this issue of MOVIE CLASSIC?.....
5. Did the cover portrait influence your purchase?.....
6. What three features do you like best in this issue?.....
7. What three photographs?.....
8. Who are your five favorite feminine players?.....
9. Your five favorite masculine players?.....
10. What title would you suggest for an exclusive MOVIE CLASSIC story about one of them?.....

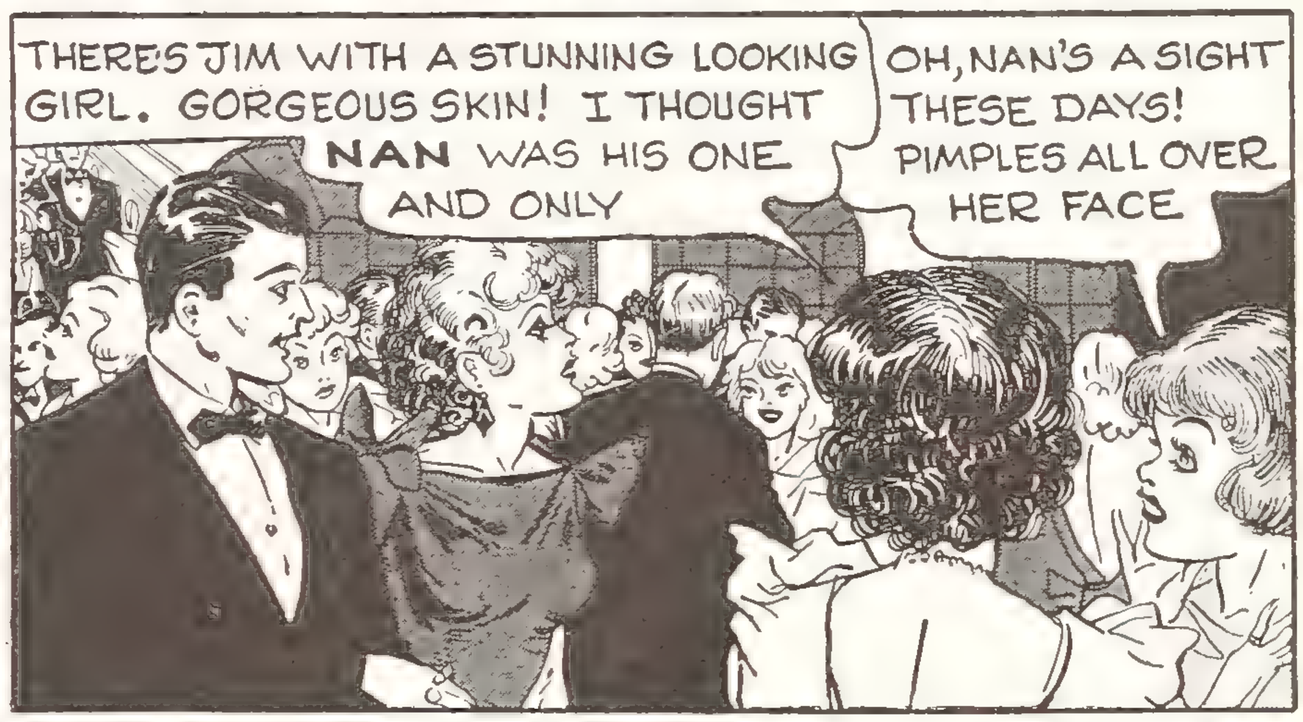
Clip and Mail to

Contest Editor • MOVIE CLASSIC • 1501 Broadway • New York City

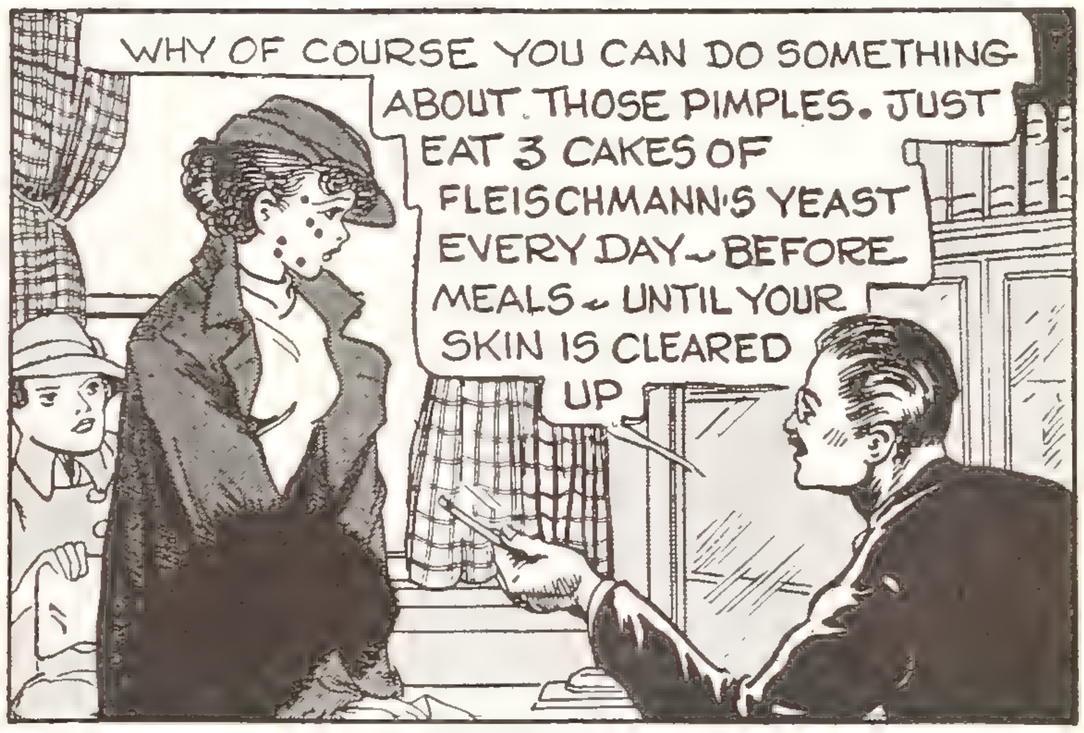


BOYS CAN'T BE PROUD OF A GIRL WITH PIMPLY SKIN—













—clears the skin

by clearing skin irritants out of the blood

Copyright, 1936, Standard Brands Incorporated

Don't let Adolescent Pimples keep <u>YOUR</u> boy friend away

PIMPLES are all too common in the years that follow the beginning of adolescence—from about 13 to the age of 25, or even longer. Important glands develop and final growth takes place during this time. This causes disturbances throughout the body. The skin becomes oversensitive. Waste poisons in the blood irritate this sensitive skin, causing pimples.

Clear up these adolescent pimples—with Fleischmann's Yeast. This fresh yeast clears the skin irritants out of your blood. Pimples go. Your skin is fresh and smooth again . . .

Eat Fleischmann's Yeast 3 times a day, before meals—plain, or in a little water—until your skin clears. Start today!

CONSPICUOUS NOSE SHINE!

CLOGGED PORES! FLOURY STREAKS! Millions of women combat all 3 with Luxor Moisture-Proof Powder



● Ugly nose shine! Dirty yawning pores! Floury streaks! Don't tolerate them. Combat "conspicuous nose" trouble once and for all. Change to Luxor, the face powder that 6,000,000 women use to combat skin-moisture.

Because every face gives off skin moisture. That's a natural function of the skin, especially around the nose where glands are highly active and where skin moisture waits in each pore opening to mix with face powder. To cause shine, to clog pores, to make floury blotches—to make your nose conspicuous.

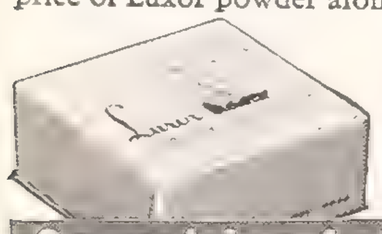
So change at once to Luxor. It's so moisture-proof that it won't even mix with water in a glass. Try it and see for yourself. Then try it on your face. Notice the fine moisture-proof protection it gives the skin—effective, attractive, lasting.

Luxor's many smart new shades are flattering with a natural effect. They are carefully blended to enhance skin tones. Luxor powder bears the Seal of Good Housekeeping because it is so pure and does everything we say.

Insist on Luxor by name and get

FREE! 2 drams of French perfume

A generous flacon of La Richesse, a smart new intriguing fragrance. An enchanting gift to win new friends for Luxor. Powder and perfume together for 55c, the price of Luxor powder alone. Insist on Luxor.



55c Luxor

Coupon brings 4-piece make-up kit!



Try Amazing New Luxor Hand Cream

This marvelous new skin softener keeps hands soft, white, smooth. It is guaranteed non-sticky and dries instantly. At all cosmetic counters.

LUXOR, LTD., 1335 W. 31st Street
Chicago, Illinois H-3

Please send me your 4-piece make-up kit including generous amount of Luxor Moisture-Proof Powder, Luxor Rouge, Luxor Special Formula Cream and Luxor Hand Cream. Here is 10c to help cover mailing. (Offer not good in Canada). Check.

POWDER: Rose Rachel ☐ Rachel ☐ Flesh ☐

ROUGE: Radiant ☐ Medium ☐ Sunglow ☐ Pastel ☐ Vivid ☐ Roseblush ☐

Name .....

Address .....

City .....



They are the secrets of an outdoor girl!

By Alison Alden

HELEN VINSON, star of G-B's *King of the Damned,* uses cosmetics—and uses them beautifully—despite the fact that she is the only actress yet found who does not *need* make-up when being photographed in color. Her beauty secrets should be worth knowing!

"Simplicity is the keynote to good taste," Helen told me, when I asked her about those secrets. "The more natural the make-up—the more beautiful the girl."

Helen, whose skin is amazingly fair, was wearing a delicate peach-color powder, plus a suspicion of rose-petal rouge, the day I interviewed her.

"My weakness is iridescent eyeshadow," she told me. "I use blue-green with silver flecks, or rose lavender with bronze flecks, depending on the color of my frock."

She likes the brightness this gives her dark-brown eyes. Dark carnation-red lipstick is her final salute to color when she is dressing for the cocktail hour or a dinner dance.

Helen's beautiful complexion showed no signs of exposure to the cold weather. She explained, with a smile, "Since the first of the winter, I've been using extra-rich creams and lotions generously. Girls need no longer fret about chapped skin as their grandmothers did—or be afraid that cold winds will play havoc with their complexions. Extra dabs of cream before going out, and generous applications before going to bed, will keep the skin smooth, soft and transparent."

To have a clear complexion, Helen also advises the use of soap and water and a good complexion brush, followed by a deep-pore cleansing cream. Night and morning, she uses a rich tissue cream. In the morning, this is used as her powder base—to give her skin added protection.

Her hands are as smooth and lovely as her face. "With the large number of perfect hand lotions that are available today, there isn't any excuse for hands that are red and chapped," she continued. "I use my hand lotion immediately after washing my hands. And I never venture outdoors on cold, windy days without gloves."

Helen's beautiful golden-blonde hair, parted on one side, falls in soft, natural waves about her face.

"The hair *should* be kept loose," she told me, "to give the scalp a chance to breathe. I brush my hair twice a day—and frequently massage my scalp with my fingertips. When I shampoo my hair, I use a small brush—and scrub vigorously to stimulate circulation."

One of the most attractive things about Helen is her healthful buoyancy. And the secret of such buoyancy is proper diet, exercise and relaxation. She is fond of horseback-riding, and indulges in several other active outdoor sports, including tennis, golf and swimming.

Like most athletic types, Helen has a flair for tailored clothes and capitalizes on it. Her color choice is black and white—and brown and white—for daytime wear. For evening, she favors black or white—but often you will find her looking glamorously "mysterious" in the new warm shades of red.

Helen, you'll remember, recently married one of the most popular men alive—Fred Perry, the handsome English tennis champion. And many of the girls who had to "take a back seat" wondered how she did it! Well, perhaps we would all do well to listen to a few of Helen's beauty hints—and learn to be as charming and lovely as she is.

She says that girls in business should give an impression of efficiency and self-reliance. Her advice is: "See that your hair looks not only trim but lustrous and healthy. See that your make-up looks natural—not gaudy or artificial. Then forget your hair

and face and attend to your work. Be as good-looking and as alert and keen at your position as you can. But, remember that chorus girl make-up is not alluring in an office or anywhere else except the stage. And a girl who wears conspicuous clothes is not smartly dressed!"

HELEN believes that if a girl can answer ten beauty questions, she is up on her beauty secrets. These are the questions:

1. Do you give your complexion the proper care during the cold winter weather?
2. Do you know *when* to use creams and lotions—and what kinds to use?
3. Do you know the correct method for massaging creams into your skin?
4. Do you give your hands and nails special attention?
5. Do you know the distinction between daytime and evening make-up?
6. Do you know how to make up your most important feature—your eyes?
7. Do you know *how* and *where* to apply your rouge and lipstick?
8. Do you give your hair the attention it should receive?
9. Do you keep your teeth sparkling white?
10. Do you get your share of exercise in the open air?

BEAUTY AIDS

THAT look of cleanness and freshness that we all like—and all strive for—is something, fortunately, that we all can achieve. There are dozens of little things that help to make a face attractive. (Four are pictured on page 58.)

One of them is having a clean, clear skin. *Lux Toilet Soap* is one of the most popular cleansing agents on the market today—and a favorite of movie stars. It is gentle and effective. Its fragrant, rich creamy lather, massaged into your pores, will keep your skin fresh and lovely. Ten cents a cake.

Even with the best daily care, your face at times persists in looking tired and dull. Often this happens just when you want to be most radiant. Then is the time to use *Campana Dreskin,* the original skin invigorator. *Dreskin* is also recommended as a pore-reducer—and a body freshener after the bath. Fifty cents for a large bottle.

Chamberlain's Hand Lotion is a clear, quick-drying liquid that soothes, freshens and revives dry, rough hands. I recommend that you use it faithfully before going outdoors and when you return—also after housework, or whenever your hands have been in water. A little is sufficient. It penetrates almost instantly—and does not leave your hands sticky. (The price is fifty cents for a generous supply.)

The beauty of *Pond's Cold Cream* lies in its protection against wind and roughness. It cleanses, softens and lubricates. I suggest that you use it to guard against dryness and creeping, insidious wrinkles. Use it to keep your skin satiny so that your make-up will stay on longer. (Only sixty cents for a 5¾ oz jar.)

Washing your own hair will be a far simpler and less sodden matter if you use *Drene,* the new shampoo recently introduced by Procter and Gamble. After you use this shampoo, your hair will glow with cleanliness, and your wave will be soft and natural. A large bottle is sixty cents.

To simplify home care of the hands, Barbara Bates has introduced the *Basic Manicure*—the answer to women's pleas that something be done about their brittle, splitting and peeling nails. A most attractive and compact Barbara Bates Set in magenta and silver is now available at $2.75. It contains a crystalite manicure stick, smoothie, zephyr nail file, professional manicure buffer, nail polish cream and cuticle cream.

HEART-BROKEN

. . . until she took her dentist's advice

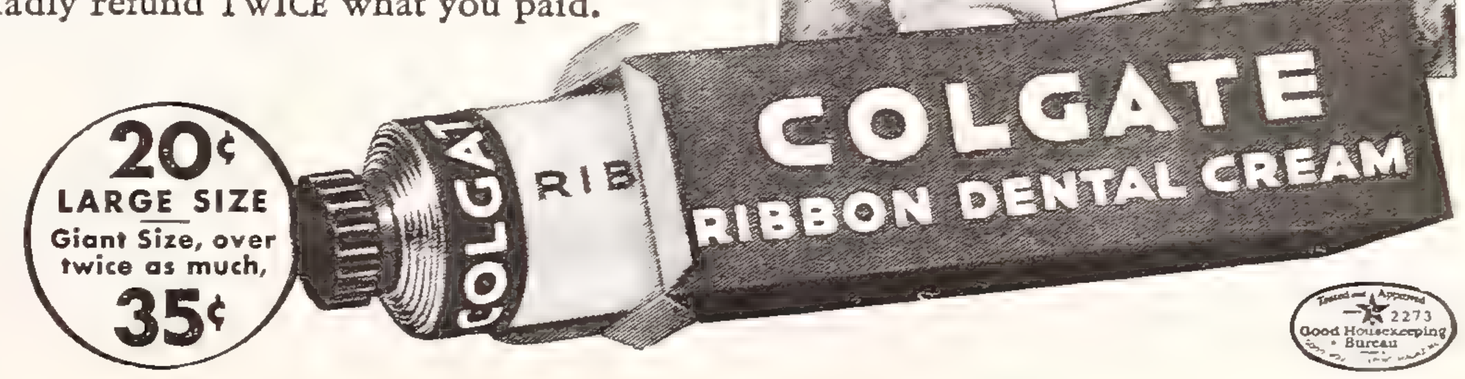


Most Bad Breath Begins with the Teeth!

MAKE *sure* you don't have bad breath! Use Colgate Dental Cream. Its special penetrating foam removes *all* the decaying food deposits lodged between the teeth, along the gums and around the tongue—which dentists agree are the source of most bad breath. At the same time, a unique, grit-free ingredient polishes the enamel—makes teeth sparkle.

Try Colgate Dental Cream—today! Brush your teeth . . . your gums . . . your tongue . . . with Colgate's. If you are not entirely satisfied after using one tube, send the empty tube to COLGATE, Jersey City, N. J. We will gladly refund TWICE what you paid.

Now—NO BAD BREATH behind her SPARKLING SMILE!



20¢ LARGE SIZE
Giant Size, over twice as much, 35¢

Accepted — Approved — 2273 — Good Housekeeping Bureau



Fashions for —*With the Accent on YOU*

Modeled by Gail Patrick and Florence Rice

"I know now why* HOLD-BOBS *are accepted by Hollywood. The movie camera "picks up" those straggly ends that mar an otherwise perfect picture," says charming Ruth Martin Chrastka of Chicago.

Miss Chrastka was given a screen test recently, in the nation-wide Search for Talent sponsored by Universal Pictures, HOLD-BOB *Bob Pins, Motion Picture and Screen Play.*

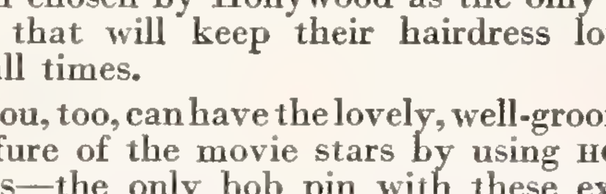
An attractive, well-groomed hairdress is just as important to a movie star as her make-up or clothes. That is why HOLD-BOBS have been chosen by Hollywood as the only bob pin that will keep their hairdress lovely at all times.

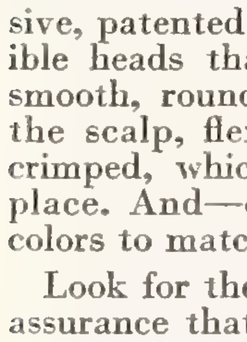
You, too, can have the lovely, well-groomed coiffure of the movie stars by using HOLD-BOBS—the only bob pin with these exclusive, patented features: small, round, invisible heads that cannot show in the hair, smooth, round points that cannot scratch the scalp, flexible tapered legs, one side crimped, which hold the hair securely in place. And—only HOLD-BOBS come in all colors to match every shade of hair.

Look for the name HOLD-BOBS. It is your assurance that your coiffure will be lovely always. Try HOLD-BOBS today.

Final winners of the Search for Talent will be announced shortly.

THE HUMP HAIRPIN MFG. CO.
Sol H. Goldberg, Pres.
1918-36 Prairie Avenue, Dept. F-36
Chicago, Illinois





HOLD-BOBS are available everywhere . . . they're easily identified by the Gold and Silver Metal Foil Cards. Also sold under the brand name of BOB-ETTES.

Copyright 1936, by The Hump Hairpin Mfg. Company



883. Gail Patrick, young Paramount player, has a "prelude to Spring" in her wardrobe in this clever shirtmaker frock, with smart tailored lines and interesting details. Gail's dress is of gold sheer wool, but would be equally smart in plain or printed crepe. And, later, the same pattern might be used for summer fabrics, with short sleeves. Designed for sizes 14, 16 and 18 years; 36, 38 and 40-inch bust. Pattern, 25c.



SCREEN STAR PATTERNS are expertly styled in every detail—are easy to use (with complete, clear instructions)—and are accurately cut, insuring perfect lines. They are obtainable at any store selling "Screen Star Patterns." Or you may order from us directly by using coupon on the opposite page.

Youth



878. Florence Rice, young Columbia player who appears in "Escape from Devil's Island," models this stunning, simple-to-sew frock of blue silk crêpe, with a stand-up collar and a double row of metallic buttons giving it the military dash that is so popular. This dress would be equally charming in crêpe silk print—a necessity for Spring. Designed for sizes 14, 16 and 18 years; 36, 38 and 40-inch bust. Pattern, 25c.

MOVIE CLASSIC'S Pattern Service,
Fawcett Bldg., Greenwich, Conn.

For the enclosed.....cents, please send me Florence Rice Pattern No. 878—Gail Patrick Pattern No. 883 (circle style desired).

Size..... Bust.....

Name.....

Street.....

City .....

Patterns, 25c each

Canadian readers may order by mailing coupon to MOVIE CLASSIC'S Pattern Service, 133 Jarvis St., Toronto, Canada.

NOSE PORES

Largest Pores on Your Body—
A Test of Your Cleansing Methods!

By *Lady Esther*



The pores on the nose are the largest on your body. For this reason, if allowed to become clogged with waxy excretions, they will become conspicuously large and noticeable.

The pores on your nose, therefore, are a good test of your skin-cleansing methods. If the pores are plugged with waste matter and gaping large, it's a sign your methods are insufficient. By keeping your pores—and this includes the pores of your nose—*thoroughly* clean, you can keep them normal in size, invisibly small.

A Penetrating Cream Required

To get at the dirt and waxy matter that accumulates in your pores, you must use a face cream that penetrates, one that actually works its way into the pores. Such a cream is Lady Esther Face Cream. It does not merely lie on the surface of your skin. It actually penetrates the pores, and does it in a gentle and soothing manner.

Penetrating the pores, Lady Esther Face Cream goes to work on the imbedded dirt and waste matter. It dissolves it—breaks it up—and makes it easily removable. In a fraction of the usual time, your skin is thoroughly clean.

Cleansed perfectly, your pores can again function freely—open and close as Nature intended. Automatically then, they reduce themselves to their normal small size and you no longer have anything like conspicuous pores.

Lubrication, Also

As Lady Esther Face Cream cleanses the skin, it *also* lubricates it. It resupplies it with a fine oil that overcomes dryness and keeps the skin soft and smooth.

Make a test on your face of Lady Esther Face Cream. See for yourself how thoroughly it cleans out the pores. Mark how quickly your pores come down in size when relieved of their choking burden. Note the new life and smoothness your skin takes on. One test will tell you volumes.

See For Yourself!

All first-class drug and department stores sell Lady Esther Face Cream, but a 7-days' supply is free for the asking. Just mail the coupon below or a penny postcard and by return mail you'll receive the cream—PLUS all five shades of my exquisite Lady Esther Face Powder. Write today.

(You can paste this on a penny postcard) (21) **FREE**

Lady Esther, 2030 Ridge Avenue, Evanston, Illinois.

Please send me by return mail your 7-days' supply of Lady Esther Four-Purpose Face Cream; also all five shades of your Face Powder.

*Name*_____

*Address*_____

*City*_____ *State*_____

(If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.)

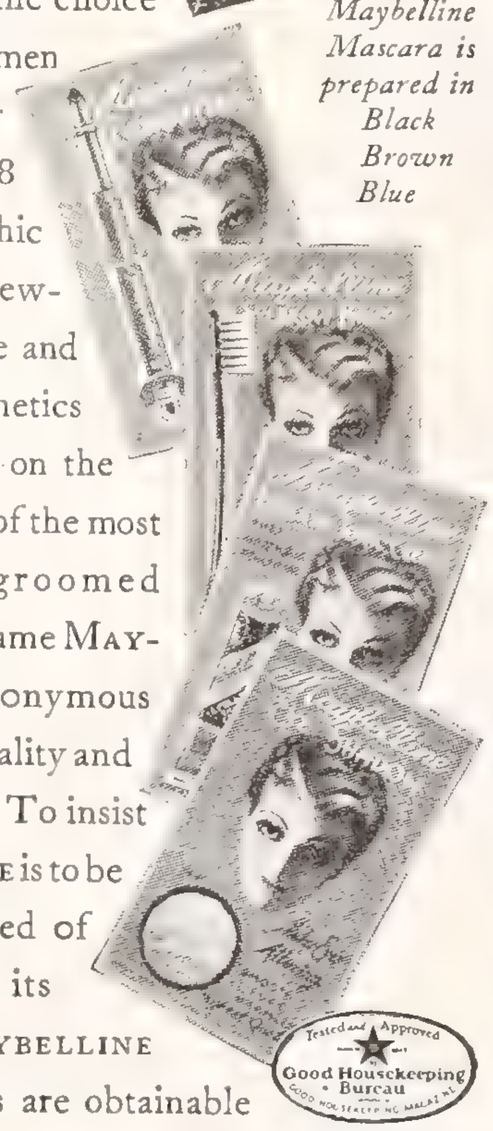
Eye make-up

DONE IN GOOD TASTE





Maybelline Mascara is prepared in Black Brown Blue



MAYBELLINE eye beauty aids have been the choice of fastidious women the world over for more than 18 years. From chic Paris to smart Newport, these pure and harmless cosmetics may be found on the dressing tables of the most exquisitely groomed women. The name MAYBELLINE is synonymous with highest quality and absolute purity. To insist on MAYBELLINE is to be definitely assured of eye beauty at its best. All MAYBELLINE eye beauty aids are obtainable at leading ten cent stores.

Tested and Approved by Good Housekeeping Bureau

All Maybelline preparations have this approval.

Maybelline

MASCARA . . EYE SHADOW . . EYEBROW PENCIL
EYELASH TONIC CREAM . . EYEBROW BRUSH



Are you worried about winter skin? Discover these beauty aids—(1) Pond's Cold Cream, (2) Chamberlain's Lotion, (3) Dreskin, (4) Lux Toilet Soap. Alison Alden describes them on page 55

Let's Talk about STARS!

[*Continued from page* 11]

recent trip East that they left their new bags, containing most of their clothes, on the train platform in Los Angeles, and friends had to air-express them to the Flynns en route . . .

Mae West is entirely within her rights and privileges if she chooses to change her mind. Her second picture was called I'm No Angel *and was really a subtle challenge to the censors. Her current picture* Klondike Annie *reveals Mae as an "angel." In any event, she tries to be one, for one sequence shows Mae in an evangelist's uniform, pleading to a group of miners outside a saloon in the Yukon to mend their ways and cleanse their souls of sin. You'll like it!*

● Last year, the racing season at the famous Santa Anita track caught the film colony off-guard with the socialite horse-owners from New York, Palm Beach, Newport and way stations shunting the film folks to the background. But not this season. The film folks have moved right in, trotted out some gorgeous fashions, thrown some swell parties, entertained lavishly and crowned it all with one of their famous Mayfair dances, staged right in the beautiful clubhouse at the Santa Anita track —and the film players and the socialites have become well acquainted.

The film star who has the largest racing stable is Bing Crosby. Bing's racing colors are blue and gold—suggested, of course, by one of his greatest song successes, "When the Blue of the Night Meets the Gold of the Day." And Bing has a sense of humor about his hobby, for he calls one of his horses "Double Trouble"—a name, he says, suggested by his twin boys.

● One good and sufficient reason why you don't see Charles Farrell in more pictures is because he is only mildly interested in screen offers. Charlie, with that inherited Cape Cod thrift, is making plenty with his several business enterprises. This winter, they include his famous Racquet and Tennis Club at Palm Springs, filmland's desert playground; his unique cocktail bar at the same resort; his profitable business of breeding and selling polo ponies and, of course, the profits from several wisely selected investments.

So far this season, the swankiest Fashion Show at Palm Springs, and for charity, has been that presented by Bebe Daniels. Every gown in the fashion parade was a product of Bebe's own gown shop, which occupies four floors of space for workrooms in downtown Los Angeles.

● Confusion is rampant in Hollywood. One story has it that George Brent has purchased additional acreage at his country estate and is to build a more pretentious home "when he takes Garbo to the altar." Conversely, a realtor who has selected many homes for picture stars, has been trying to find a place that would make a suitable home for Garbo. Garbo has commissioned him to buy such a home, whereas previously she leased. What do you make of that, Watson?

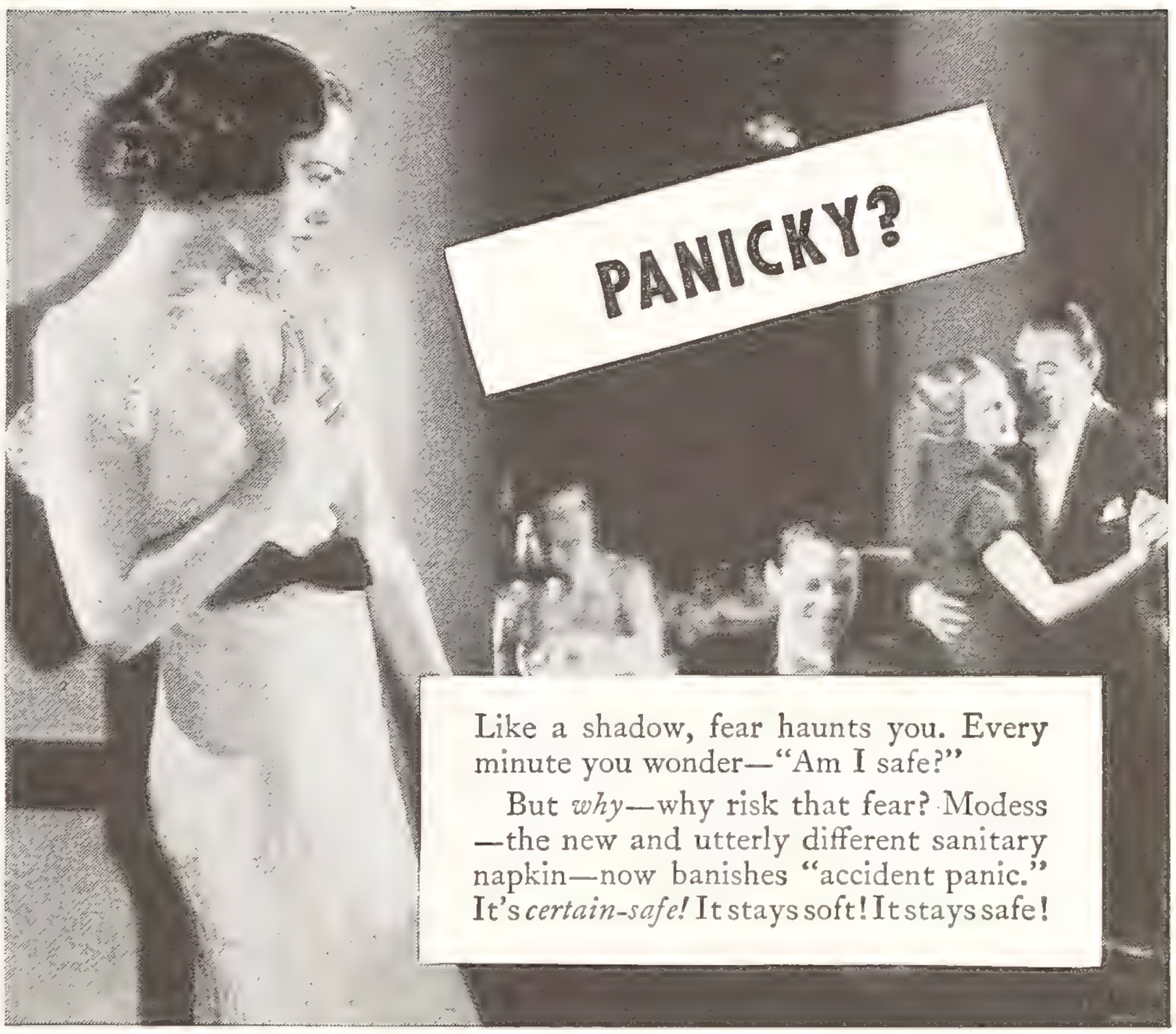


Exotic, plus! That's what the actress for the rôle of *Neleta* in Warner Brothers' picture, *Anthony Adverse*, had to be. Steffi Duna is!

Good Stores to Know!

● On page 50, we told you about clever Lettie Lee, who has been so successful in designing for Hollywood that now her creations may be obtained throughout the United States. Lettie Lee Fashions are on sale in these cities, and in these leading stores—one of which must be near *you:*

Atlanta, Ga., Leon Frohsin
Abilene, Tex., Ernest Grissom, Inc.
Asheville, N. C., Jean West Ladies' Shop
Austin, Tex., Marie Antoinette Shop
Amarillo, Texas, Marison Co.
Baltimore, Md., Jeanette Beck
Birmingham, Ala., Burger Phillips Co.
Billings, Mont., Doyle's
Baton Rouge, La., Ellzey Shop
Beaumont, Texas, The Fashion
Boston, Mass., Jordan Marsh Co.
Cleveland, Ohio, The Halle Bros. Co.
Cincinnati, Ohio, Jenny, Inc.
Chicago, Ill., Mandel Bros.
Chattanooga, Tenn., Pickett's, Inc.
Charleston, W. Va., The Vogue
Denver, Colo., Denver Dry Goods Co.
Daytona Beach, Fla., Irwin's
Dallas, Tex., Titche Goettinger
Des Moines, Ia., Wolf's, Inc.
Detroit, Mich., Tuttle & Clark
Enid, Okla., Klein's, Inc.
El Paso, Tex., Popular Dry Goods Co.
Fort Worth, Tex., The Fair
Fort Wayne, Ind., Wolf & Dessauer
Grand Rapids, Mich., Horpolsheimer's
Galveston, Tex., McBride's Dept. Store
Greenville, Miss., Nelm's and Blum Co.
Gladewater, Tex., Rose Shop
Great Falls, Mont., Stiles Style Shop
Houston, Tex., The Fashion
Hot Springs, Ark., Eleanor Harris
Hutchinson, Kan., Pegues Wright Dry Goods Co.
Huntington, W. Va., The Style Shop
Jackson, Miss., R. E. Kennington Co.
Joplin, Mo., Ramsay'
Jackson, Mich., Bess Winchester Gowns
Jacksonville, Fla., Sligh's Inc.
Kansas City, Mo., Herzfeld's
Lansing, Mich., The Style Shop
Lincoln, Neb., Hovland Swanson Co.
Longview, Tex., Maison Marie
Louisville, Ky., Besten & Langen
Lubbock, Tex., Craig Gholson Co.
Madison, Wis., Simpson's
Memphis, Tenn., Levy's Ladies Toggery
Miami, Okla., Rose Bud Shop
Milwaukee, Wis., Florence Danforth
Mishawaka, Ind., Milady Shop
Monroe, La., Bella Scherck Davidson
Muskogee, Okla., Calhoun Dry Goods Co.
Montgomery, Ala., A. Nachman, Inc.
Nashville, Tenn., Cain Sloan Co.
Newport News, Va., Nachman's Dept. Store, Inc.
New York City, Russek's
Norfolk, Va., Worth, Inc.
Oak Park, Ill., Bramson's
Oklahoma City, Okla., D. F. Payton Co.
Omaha, Neb., McGuires
Orlando, Fla., Louis Ladies Redy-to-Wear
Pampa, Tex., Murfees
Peoria, Ill., Block & Kuhl Co.
Phoenix, Ariz., Goldwater's
Pittsburgh, Pa., Kaufmanns
Port Arthur, Tex., Bluestein's
Raleigh, N. C., Taylor Furnishing Co.
Roanoke, Va., Samuel Spigel
Roswell, N. M., The Bray Moore Shop
Sacramento, Calif., Bon Marche
Salt Lake City, Utah, Makoff Classic Shop
San Angelo, Tex., Cos Rushing Greer Co.
San Antonio, Tex., Frost Bros.
San Diego, Calif., Ballard & Brockett
Seattle, Wash., Frederick & Nelson
Shawnee, Okla., Mammoth Dept. Store
Shreveport, La., The Fashion
Springfield, Ill., Bressmer's
Spokane, Wash., Alexanders
Springfield, Mo., Neff Petterson
St. Louis, Mo., Sonnenfeld's
St. Joseph, Mo., Hirsch Bros. D. G. Co.
Tampa, Fla., Ernest Maas, Inc.
Toledo, Ohio, Stein's
Topeka, Kans., Harry Endlich
Tucson, Ariz., Levy's
Tulsa, Okla., Seidenbach's
Tyler, Tex., Mayer & Schmidt
Waco, Tex., Cawthons
Washington, D. C., Philipsborn & Co., Inc.
West Palm Beach, Fla., Stone & Thomas
Wichita, Kans., Garfield Leichter Clothing Co.
Youngstown, Ohio, Strouss Hirshberg



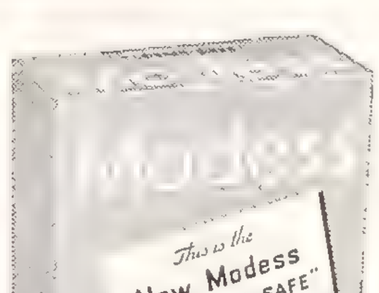
Like a shadow, fear haunts you. Every minute you wonder—"Am I safe?"

But *why*—why risk that fear? Modess—the new and utterly different sanitary napkin—now banishes "accident panic." It's *certain-safe!* It stays soft! It stays safe!



Dance and play—you're truly safe—with certain-safe Modess!

No striking through—as often happens with ordinary reversible napkins. No soggy edges! For Modess has a specially treated material on the sides and back. Wear *blue line* (the moisture-proof side) *away* from body and protection is complete!



End "accident panic"
—ask for Certain-Safe
Modess!

Try N-O-V-O—the new safe douche powder. Cleanses! Deodorizes! (Not a contraceptive.)
At your druggist or department store

KILL KIDNEY ACIDS



Win Back Pep, Clear Your Skin, Look Younger.

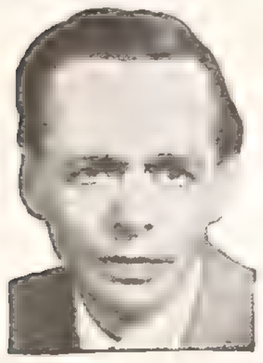
Women Need Help More Often Than Men

When Acids and poison accumulate in your blood you lose your vitality and your skin becomes coarse and cloudy—you actually feel and look years older than you are. And what is worse, functional Kidney disorders may cause more serious ailments. such as Getting Up Nights, Nervousness, Leg Pains, Lumbago, Swollen Joints, Rheumatic Pains, Dizziness, Dark Circles Under Eyes, Headaches, Frequent Colds, Burning, Smarting, Itching, and Acidity.

The only way your body can clean out the Acids, poisons, and toxins from your blood is through the function of 9 million tiny, delicate tubes or filters in your Kidneys. When your Kidneys get tired or slow down because of functional disorders, the acids and poisons accumulate and thus cause much trouble. Fortunately, it is now easy to help stimulate the diuretic action of the Kidneys with a Doctor's prescription, Cystex (pronounced Siss-Tex), which is available at all drug stores.

Doctors Praise Cystex

Dr. Geo. B. Knight, of Camden, New Jersey, recently wrote: "When Kidneys don't function properly and fail to properly throw off the waste matter strained from the blood, aches develop in the muscles and joints, the appetite suffers, sleep is disturbed, and the patient is generally run-down and suffers with lowered vitality. Cystex is an excellent prescription to help overcome this condition. It starts its beneficial action almost immediately, yet contains no harmful or injurious ingredients. I consider Cystex a prescription which men and women in all walks of life should find beneficial in the treatment of functional Kidney disorders." And Dr. T. J. Rastelli, famous Doctor, Surgeon, and Scientist, of London, says: "Cystex is one of the finest remedies I have ever known in my medical practice. Any doctor will recommend it for its definite benefits in the treatment of many functional Kidney and Bladder disorders. It is safe and harmless."



Dr. G. B. Knight

World-Wide Success

Cystex is not an experiment, but is a proven success in 31 different countries throughout the world. It is prepared with scientific accuracy and in accordance with the strict requirements of the United States Dispensatory and the United States Pharmacopoeia, and because it is intended especially for functional Kidney and Bladder disorders, it is swift, safe and sure in action.

Guaranteed To Work

Cystex is offered to all sufferers from functional Kidney and Bladder disorders under an unlimited guarantee. Put it to the test. See what it can do in your own particular case. It must bring you a new feeling of energy and vitality in 48 hours—it must make you look and feel years younger and work to your entire satisfaction in 8 days or you merely return the empty package and your money is refunded in full. You are the sole and final judge of your own satisfaction. Cystex costs only 3c a dose at all druggists, and as the guarantee protects you fully, you should not take chances with cheap, inferior, or irritating drugs or with neglect. Ask your druggist for guaranteed Cystex (pronounced Siss-Tex) today.

What SHE TOLD WORN-OUT HUSBAND



She could have reproached him for his fits of temper—his "all in" complaints. But wisely she saw in his frequent colds, his "fagged out," "on edge" condition the very trouble she herself had whipped. Constipation! The very morning after taking **NR** (Nature's Remedy), as she advised, he felt like himself again—keenly alert, peppy, cheerful. **NR**—the safe, dependable, all-vegetable laxative and corrective—works gently, thoroughly, naturally. It stimulates the eliminative tract to complete, regular functioning. Non-habit-forming. Try a box tonight. 25c—at druggists.



NR TO-NIGHT TOMORROW ALRIGHT

FREE: Beautiful five-color 1936 Calendar-Thermometer. Also samples of **NR** and **Tums**. Send stamp for packing and postage to A. H. Lewis Co., Desk 70C-4, St. Louis, Mo.

FADED GRAY HAIR

Women, girls, men with faded, gray, streaked hair, shampoo and color your hair at the same time with my new French discovery—"SHAMPO-KOLOR". No fuss or muss. Takes only a few minutes to merely shampoo into your hair any natural shade with "SHAMPO-KOLOR". No "dyed" look, but a lovely, natural, most lasting color; unaffected by washing, or permanent waving. **Free Booklet.** Monsieur L. P. Valligny, Dept. 19, 254 W. 31st St., New York City.

WANTED!
ORIGINAL POEMS, SONGS
for immediate consideration
M. M. M. PUBLISHERS,
Dept. FD, Studio Bldg.,
Portland, Ore.



Old Leg Trouble
HEALED WHILE WORKING

Congestion from VARICOSE VEINS, SWELLING, MILK LEG, or Injuries cause itching, leg rash and most old leg ulcers. Viscose Home Method relieves pain, heals many sores or no cost for trial. Mention your trouble for a **FREE BOOK.**

DR. F. G. CLASON VISCOSE CO.
140 N. Dearborn St. Chicago, Ill.

What Your Favorites Are Doing—Now!

[*Continued from page* 16]

her leading man and duettist. Gary Cooper, on loan from Paramount, is making *Opera Hat,* with [illegible] as his leading lady. —and, with Frank Capra directing, it shows signs of being in the same class with the same director's *It Happened One Night.* And Richard Dix, on loan from RKO-Radio, is embarking on a big-time melodrama entitled *Devil's Squadron.*

● Out thar' in the San Fernando hills, in Universal Studios, the most interesting picture now being filmed is *Show Boat.* Irene Dunne, as *Magnolia,* will have her greatest singing opportunity in movies. Helen Morgan is playing *Julie,* the girl who [illegible] those deep-down blues; Donald Woods has the important rôle of her husband; and Paul Robeson, the great Negro actor and singer, is prominently featured.

Another outstanding Universal picture now in production is *Sutter's Gold,* with Edward Arnold, Lee Tracy and Binnie Barnes in the leading rôles of this story of the gold rush days. . . . On a nearby set, Margaret Sullavan is being a modern maiden again in *Next Time We Love,* with the new sensation, James Stewart, as her leading man.

● At United Artists' the Chaplin lot is even more silent than a Chaplin picture. After months of work, his fine comedy, *Modern Times,* is at last finished and on view. However, there is other activity at United Artists. Freddie Bartholomew, Dolores Costello (returning to the screen after a four year-absence, as Freddie's young mother) and Mickey Rooney are making *Little Lord Fauntleroy.*

Miriam Hopkins, Merle Oberon and Joel McCrea, co-starring in *These Three,* seem to have finished the picture in perfect harmony—and it is an unusual picture, building sympathy for each member of a romantic triangle. Just starting is the first Pickford-Lasky Production, *One Rainy Afternoon,* starring Francis Lederer, who was under serious consideration for the rôle of *Romeo* opposite Norma Shearer in *Romeo and Juliet.*

● Leslie Howard won that coveted rôle at M-G-M, where the Shakespearean romance is the biggest picture in production (now that *The Great Ziegfeld* is completed). This picture brings Norma back to films after a year's absence. John Barrymore is present as *Mercutio.*

On the same lot, *Wife vs. Secretary* offers Clark Gable, Myrna Loy and Jean Harlow (still brownette!) in the eternal triangle—and with those stars teamed, what a triangle!

On the adjoining set, *The Voice of Bugle Ann,* featuring Lionel Barrymore and Eric Linden. Linden's success in *Ah, Wilderness*—one of the outstanding performances of the past year—has made him the talk of the town and it is an open secret that M-G-M will crown him with stardom if this new picture is well received.

New pictures and new stars. Every month the Hollywood scene changes. Truly, it is a business of overnight triumphs and overnight failures. And on your approval of these pictures depends the fate of stars.

Mary Pickford Offers $1,000 for Trademark Ideas!

[*Continued from page* 6]

president of Columbia Studios, conceived the emblem that fits the studio name so well. Just as the Statue of Liberty enlightens the world with the promise of democracy, so should Columbia promise better things in pictures. Such was the thought behind the design by Mr. Cohn, who was later to produce *One Night of Love* and *It Happened One Night*.

CARL LAEMMLE, Sr., founder of Universal Pictures, made a logical tie-up with the word Universal by creating the original emblem of a world with a ring around it. The design later was modernized by allowing an airplane to encircle the globe—as Universal Pictures has it.

Metro-Goldwyn-Mayer's unique trademark had its inception when the studio was known as the Goldwyn Company, many years ago. Producer Samuel Goldwyn, an alumnus of Columbia University, was seeking a distinctive symbol. One day his thoughts turned to Columbia's mascot, the lion—and he had an artist draw up the present design with Leo, the lion, in a circle and the Latin words, "Ars Gratia Artis" (art for art's sake), inscribed above. And today the lion roars a mighty challenge to other movie companies.

From these various examples, you may gather some idea of what Miss Pickford and Mr. Lasky are seeking. Each emblem has unusual appeal and distinction. Most of them tie up well with studio names. By one device or another, each trademark carries a definite "wallop." You can use these principles yourself in trying for one of the big prizes.

Think about a Pickford-Lasky trademark in your free moments.

When you get an idea, WRITE IT DOWN! A fleeting thought may be worth $600 to you!

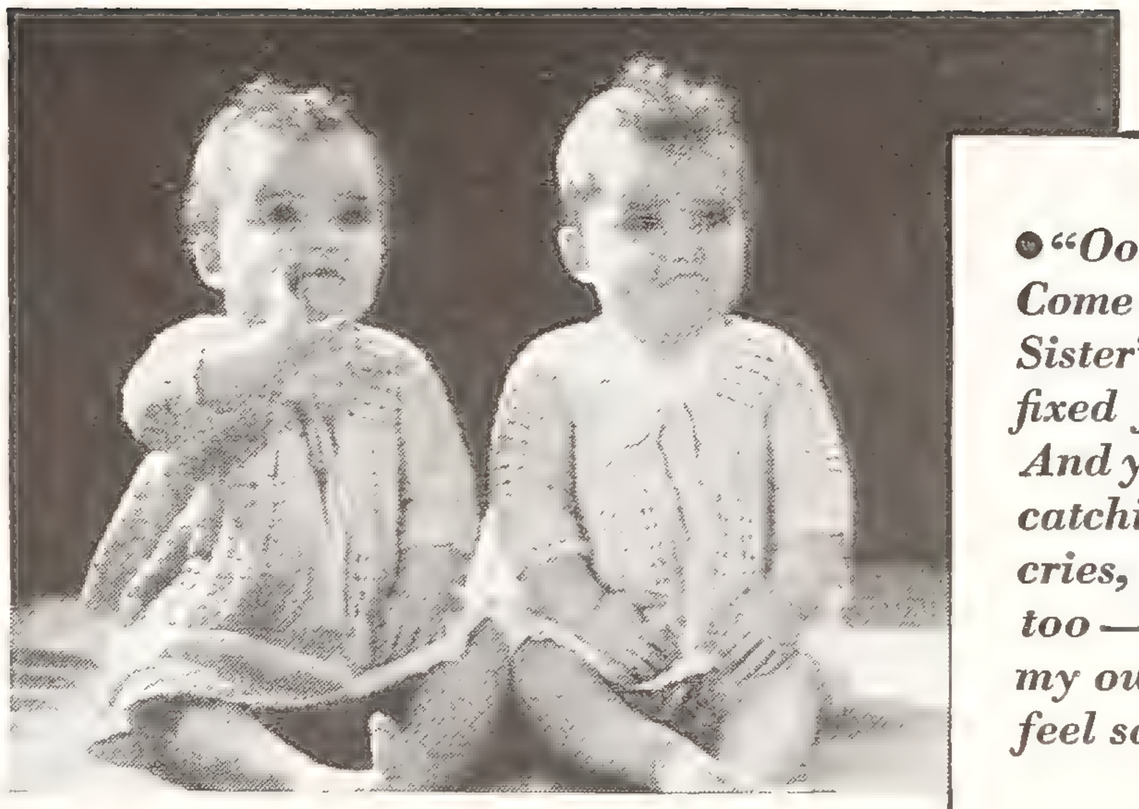
Pickford-Lasky Productions need the design for their first film, tentatively titled *One Rainy Afternoon*. Francis Lederer is the star, with a supporting cast that includes Ida Lupino, Edward Everett Horton, Hugh Herbert and Madame Schumann-Heink.

Put on your thinking cap! Send in your suggestion—or suggestions—for a Pickford-Lasky trademark!

Every idea you submit has a chance of winning a prize!

These Are the Rules:
(Read them carefully)

1. This contest is open to everyone with the exception of employees, or relatives of employees, of Motion Picture Publications, Inc., Fawcett Publications, Inc., Pickford-Lasky Productions and affiliates.
2. Entries may consist either of written descriptions of trademark ideas, or drawings of them. Drawings are not necessary. Do not submit fancy entries.
3. Contest opens February 1, 1936 and closes April 15, 1936; winners will be announced as soon thereafter as possible.
4. Entries should be addressed to Trademark Contest Editor, MOVIE CLASSIC, 7046 Hollywood Boulevard, Hollywood, Calif.
5. Judges for this contest are Mary Pickford, Jesse Lasky and Roscoe Fawcett. Their decision will be final.
6. In the event of ties, duplicate prizes will be awarded.



● *"Oo-hoo, Mother! Come right away—Sister's getting all fixed for a big cry. And you know how catching it is! If she cries, I'm going to, too—'cause she's my own twin and I feel so sorry!"*



● *"See here—this woolly sweater's making her a little bit prickly. How well I know the feeling! Wouldn't a few shakes of our slick, smooth Johnson's Baby Powder be just the thing?"*



● *"Some for me, too? Oh, how nice! I just love to feel that soft, slippery powder going all tickly down my neck. Let's not have it just at bath-time—let's have it often! Then we'd never cry!"*



● *"I'm Johnson's Baby Powder . . . the best caretaker for babies' tender skins! My silky smoothness wards off chafes and rashes—for I'm made of finest Italian talc. No gritty particles and no orris-root . . . Try Johnson's Baby Soap, Baby Cream and Baby Oil, too."*

Johnson & Johnson
NEW BRUNSWICK N. J., U. S. A.

Skinny, Weak Rundown Nervous..!



How NATURAL IODINE Builds Worn-Out, Pale, Sickly Folks Into Strong, Red-Blooded Men and Women!

Kelpamalt, New Mineral Concentrate from the Sea, Rich in NATURAL PLANT IODINE, Feeds Starved Glands—Must Build Rich, Red Blood, Put on Lbs. of Solid, "Stay-There" Flesh, Give Steady Nerves and Day-Long Energy in First Week or Trial is Free!

Here's new hope and encouragement for thousands of even naturally skinny, weak, worn out, haggard-looking men and women whose energy and strength have been sapped by overwork and worry, who are nervous, irritable, always half sick and ailing. Science says the principal cause of these rundown conditions is "GLANDS STARVING FOR IODINE." When these glands don't work properly, all the food in the world can't help you. It just isn't turned into flesh. The result is, you stay skinny, pale, tired-out and rundown.

The most important gland—the one which actually controls body weight and strength—needs a definite ration of iodine all the time—NATURAL ASSIMILABLE IODINE not to be confused with chemical iodides which often prove toxic. Only when the system gets an adequate supply of iodine can you regulate metabolism—the body's process of converting digested food into firm flesh, new strength and energy.

To get NATURAL IODINE in convenient, concentrated and assimilable form, take Kelpamalt—now recognized as the world's richest source of this precious substance. It contains 1,300 times more iodine than oysters, once considered the best source. 6 tablets alone contain more NATURAL IODINE than 480 lbs. of spinach or 1,387 lbs. of lettuce.

Try Kelpamalt for a single week and notice the difference. See flattering extra pounds of "stay-there" flesh appear in place of scrawny hollows. Notice how much better you feel, and if you don't gain at least 5 lbs. in one week, the trial is free. 100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Kelpamalt today. Kelpamalt costs but little at all good drug stores. If your dealer has not yet received his supply, send $1.00 for special introductory size bottle of 65 tablets to the address below.

SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral contents of Food and their effects on the human body. New facts about NATURAL IODINE, Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 680, 27-33 West 20th St., New York City.

Kelpamalt *Tablets*

Manufacturer's Note:—Inferior products—sold as kelp and malt preparations—in imitation of the genuine Seedol Kelpamalt are being offered as substitutes. Don't be fooled. Demand genuine Seedol Kelpamalt Tablets. They are easily assimilated, do not upset stomach nor injure teeth. Results guaranteed or money back.

New *Shopping* Finds!

You're bound to find items in this month's New Shopping Finds that will appeal to you—items whose names you will want to know. Just write to the Shopping Scouts, MOVIE CLASSIC, 1501 Broadway, New York City—and the names are promptly, freely yours. Enclose a stamped, self-addressed envelope.

1. It sounds like a De Mille inspiration—a different-colored bath every day! A set of six little drums contains six colors—pink, green, blue, yellow, mauve and white. You add a teaspoonful to your bath water and immediately it foams in a pastel shade perfumed with lilac. $1.50 a set.

2. Troubled with wispy, fly-away ends that spoil a well-groomed coiffure? Then, what you need is a supply of those grand little curlers. (They're no secret to Hollywood!) Because they are specially constructed and unlike any other curlers, their use insures soft ringlets and curls and the hair dries in double-quick time. 5c each.

3. "Dramatize your eyes with eyeshadow," the screen stars tell us. And there are new and subtle shades to lend glamor to your make-up—the gray of mist, the blue of sky, the green of Nature, the brown of earth, and amethyst to enhance the beauty of white hair. In ivory containers at $2.

4. At last—we have found a cigarette lighter without wicks, flints or wheels. It is as easy to operate as a lipstick and can be tucked into your handbag as conveniently. It works instantly when the cap is removed and a gale of wind cannot blow it out. All Hollywood is using it. Only $1.

5. When winter winds whistle, there's nothing more comforting than a good hot plate of soup. Have you tried cream of oyster? It's made from plump, salty oysters and rich cream. The master of the house will cheer for it—and so will you. 15c a can.

6. Haven't you often wished you had a knack of slicing string beans into thin, green slivers? There's a little gadget that will do the job for you and end your bean-cutting and finger-slicing labors for 59c.

7. Try cracking the ice in your drinks—both hard and soft. A new cocktail shaker-ice crusher has a sharp plunger to chop the cubes up fine and can be used to shave ice for chilled fruits and seafoods, too. $1.

8. Another clever kitchen device to gladden the heart of the housewife is the catalin-handled vegetable slicer. One deft twist of the wrist and the prosaic beet, potato or turnip will assume a flower-like shape. 10c.

9. If you have bleached your hair well, but not too wisely, you'll be glad to know that something can be done about it. It's a rinse that gives a real honey tone to blonde hair. And a few drops in the rinsing water remove yellow streaks from gray or white hair and give it a silver tone, 85c.

10. Rally 'round, you girls who complain of dry skin, while we tell you about a grand preparation. It's a rich tissue cream that gives your skin a velvety texture. Spread over your face and throat and mold lightly with your fingertips. Remove the excess and you'll be delighted with the dewy freshness of your skin. 55c a jar.

11. Have you ever smelled flowers drenched with rain? Now that elusive scent has been captured in a French cologne. When applied behind the ears, on the temples and at the nape of the neck, the delicate, yet persistent perfume gives a most alluring effect. $1.25 a bottle.

12. Intriguing new finds on the Shopping Scouts' list are the hermetically sealed ampules containing enough French perfume for one application. You may have almost any French perfume you choose in a convenient purse-size container. Of course, you get only a few drops, but what can you lose when the ampules contain rare, imported perfumes and cost only 10c?



13. No wonder Joan Marsh, of Hollywood, looks so pleased. Those stitched doeskin gloves she is pulling on are a smart new fashion note. Better still, they are guaranteed washable and launder as easily as a handkerchief. They can be obtained in twenty-one new colors. $4 a pair.

See Hollywood Yourself!

[*Continued from page* 18]

the Twin Cities (St. Paul and Minneapolis), and the beautiful lake country of Minnesota, to Yellowstone National Park and Seattle, where there will be brief stopovers, before speeding down the Pacific Coast to Hollywood . . . where the famous Roosevelt Hotel will be your headquarters.

AS YOU may already know, it is no easy task for Hollywood visitors to get past studio gates these days. But members of the July Movieland Tour will find the gates of 20th Century-Fox Studios wide open to them; and those who take the August Movieland Special will have the thrill that last year's Movieland Tourists had, seeing movies made in the studio that is a city in itself—namely, Universal.

You will see and do things denied to the average visitor who is lucky enough to get past the well-guarded gates of 20th Century-Fox, whose Movietone City studios cover 110 acres. You will watch scenes being filmed, learn how movies are made, meet stars face to face. And 20th Century-Fox has a galaxy of stars you have always wanted to see in the flesh—stars like Shirley Temple, Warner Baxter, John Boles, Claire Trevor, Gloria Stuart, Rochelle Hudson, Loretta Young, Ronald Colman, Warner Oland. You will be taken inside the vast new sound stage dedicated to the memory of Will Rogers. You will see Shirley Temple's studio bungalow. You will lunch with Alice Faye in the most beautiful studio lunchroom in Hollywood—the Cafe de Paris, which is decorated with murals of famous Fox successes. You will see many of the actual sets that have been used in recent films.

Nor is this all of Hollywood that you will see. You will be shown the homes of the stars—and will be entertained at a cocktail party at the beautiful home of a well-known player. (More about this next month!) You will be taken one evening to the famous Cocoanut Grove or the equally famous Blossom Room, favorite dancing places of the stars. You will have a grand party at the Brass Rail or some other Hollywood rendezvous. You will be given the opportunity to see Catalina Island, off the Coast, where many "South Sea" scenes are filmed. You won't have an idle moment while you are in Hollywood.

One special treat in store for you is a reception given by Max Factor, famous make-up expert of Hollywood, in his new $500,000 beauty salon. You will meet many prominent and beautiful stars there—and every woman member of the Tour will receive first-hand beauty advice from Mr. Factor, beauty adviser to the stars.

A chance for a vacation like this is a chance of a lifetime. It is a vacation you will never forget—or regret. Reservations, necessarily, will be limited to about two hundred persons per tour. So, if you are at all interested, write today for full particulars about the Second Annual Movieland Tour—to Mr. J. C. Godfrey, Jr., Movieland Tour Manager, MOVIE CLASSIC, 360 N. Michigan Ave., Chicago, Ill. Send along a three-cent stamp to cover postage, and by return mail you will receive complete information about the itinerary, the low cost, the places you will see. This information, remember, costs you nothing.

All aboard for Hollywood—and a two weeks' vacation full of thrills, adventure and fun!

Do This to Ease Sore Throat *Instantly*

Relieve Soreness in 3 Minutes This Easy Way



1. The moment you feel a throat irritation, crush and stir 3 BAYER ASPIRIN Tablets in ⅓ glass of water. Gargle twice. Do not rinse mouth.

2. If you have a cold, take 2 BAYER ASPIRIN Tablets and drink a full glass of water. Repeat if necessary, according to directions in package.



If you want the most astonishing and quickest relief from sore throat, you have ever experienced, just do this:

Crush and dissolve three Bayer Aspirin Tablets in ⅓ glass of water for use as a gargle.

Gargle your throat *twice* with this medicated mixture, holding the head well back to allow its going deep into the throat.

That's all! Relief will come almost instantly. For the Bayer Aspirin will act like a local anesthetic to ease throat pains. And, at the same time, will soothe and quiet irritation.

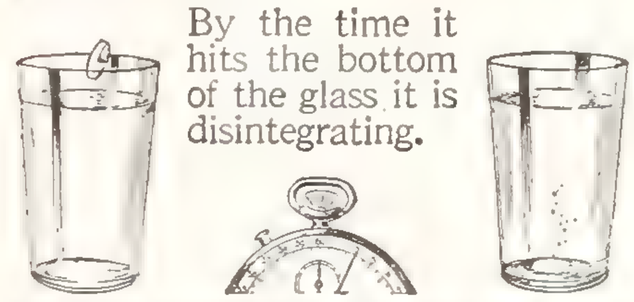
People by the tens of thousands are combating sore throat this way. Doctors endorse it. And scientists acclaim it as perhaps the most effective gargle yet discovered — *for it provides a medication, and it takes medicine to combat a sore throat.*

If you have a cold with your sore throat — take two Bayer Aspirin tablets with a full glass of water at the same time you gargle.

When you buy, though, be sure to get real BAYER ASPIRIN TABLETS. They dissolve fast and work fast; bringing quick relief.

Why BAYER Aspirin Works So Fast

Drop a Bayer Aspirin tablet into a glass of water.



By the time it hits the bottom of the glass it is disintegrating.

IN 2 SECONDS BY STOP WATCH

A Genuine Bayer Aspirin tablet starts to disintegrate and go to work.

What happens in these glasses happens in your stomach — Genuine BAYER Aspirin tablets start "taking hold" of pain a few minutes after taking.

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for **POOR COMPLEXION**



Nurses tell of amazing benefits with *"Wonder Cream"*

IF YOUR skin is marred by Large Pores—Blackheads—Pimples or any other Skin Irritation from external causes, here's good news! Thousands of women are successfully turning to famous Noxzema Medicated Skin Cream as an aid to healing and refining the skin—over 12,000,000 jars now used yearly.

Noxzema was first prescribed by doctors for relief of burns, eczema and similar skin troubles. Nurses discovered how wonderful it is for Chapped Hands and Poor Complexions.

HOW TO USE—Make this simple test. Apply Noxzema at night after removing make-up. Wash off in the morning with warm water. Then apply cold water or ice. Follow this with a light application of Noxzema as a protective foundation for powder.

Do this for ten days and note the difference—see how much softer and finer your skin is—how much clearer. Noxzema is astringent, helps reduce large pores to exquisite fineness. Its gentle medication soothes most skin irritations and aids Nature in more quickly healing many disfiguring skin flaws.

SPECIAL TRIAL OFFER—Get a jar of Noxzema at any drug or department store. If your dealer can't supply you, send 15c for a generous 25c jar to the Noxzema Chemical Company, Department 63, Baltimore, Md.

***New*—NOXZEMA'S CLEANSING *and* NIGHT CREAM**



A new and better way to deep-pore cleanse your skin—a heavier cream for softening and toning. Wonderful for Dry, Flaky Skin. It's called Noxzema's *Combination Cleansing and Night Cream.* Ask your druggist for inexpensive trial jar. If he can't supply you mail 25¢ to Noxzema Chemical Company, Baltimore, Md.

This Is the Fred Astaire We Know—

[*Continued from page 36*]

Throughout every one of them, I have found him friendly, sincere, courteous and the kind of person you can depend on . . . "

She paused, considering that last remark. "I think," she said, "that if anyone should ask me to describe Fred in one sentence, I should say just that . . . You can depend on him both as a dancing partner and as a friend. And, after all, what more can you ask of anyone?"

They called Ginger back to the set, then, and I turned to Mark Sandrich, Fred's director in three of his four pictures. "And if I should ask you to describe Fred Astaire in a single sentence—?" I began.

"I don't think I could do it in one sentence," he interrupted, with a smile. "There is a great deal *to* this man, Astaire, you know. . . "

"Please use as many sentences as you like. . . "

"Well, I believe I should say first that the man is an anomaly," he declared. "I mean this: No more serious person ever lived, and yet there is about him a quality of humor, a zest for mischief that at times completely dominates him. And that, I think, is an unusual contradiction of character.

"He works like a dynamo, with an intensity and striving for perfection that seem to go beyond all human desire and yet—let a break come, let something humorous happen or some slip-up occur in the routine of hard work, and he will relax into whimsical comedy that presents him as an utterly different individual.

"It actually is strange how close to the serious this comic streak is in Fred," he continued. "And yet, it is the intensity with which he works that most astounds me. Always, I have to be the one to call quits. He is *never* satisfied!

"I FIND, too, that he has the most responsive mind with which I have ever come in contact. The rapidity with which he responds to a new element, a new tone, a new situation is inexplicable. Honestly," he confided, "I've often been able to eliminate many dialogue speeches because of Fred's amazing ability to put over in a single gesture the idea involved.

"And that," he concluded, "is only Fred Astaire, the actor. Fred Astaire, the man, is still another personality. He is a most normal person in every attitude toward living. He has instinctive good taste. He is sincere. In the final analysis, if anyone should ask me what I think of Fred Astaire, I should answer this, first and last: I respect him!"

From pretty, intelligent little Gertrude Wellman, script girl on all of the Astaire pictures, came this canny, significant observation concerning the famous Fred:

"It's a funny thing, but when you go on an Astaire set, you always have to look for Fred. . . "

Better than any adjective does this one remark paint the modesty, the reserve, the antipathy to ostentation that are characteristic of this man . . . "You always have to look for Fred . . . He never seeks the limelight . . . "

"Fred Astaire? He is the most democratic guy I ever saw!" This was James Kirley, one of the studio grips, talking. "I've seen plenty of actors and actresses, too . . . High-hat ones, friendly ones, changeable ones, but Fred Astaire is really democratic. He is democratic because he doesn't *know* he is. He doesn't work at it."

I didn't ask for an example. I already had it, remembering an off-stage scene on the *Follow the Fleet* set a few days before. A slight, quiet figure in the uniform of Uncle Sam's Navy was sitting on a carpenter's bench, swinging his feet and drinking ginger ale out of a bottle. He wasn't alone. On one side sat a studio carpenter and on the other an overalled electrician. They were drinking ginger ale out of bottles, too, and laughing at the remarks of the chap in the sailor's suit . . . Fred Astaire . . . No, he wasn't working at being democratic, then. He was just being Astaire.

IT IS Fred Astaire's "camera face" that perhaps most interests David Abel, ace cameraman at RKO-Radio,

Quick! A Pencil!

Try filling in the blanks in the following sentences:

1. ..... played *Amanda* in *Private Lives.*
2. ..... played *Monet* in *Private Worlds.*
3. ..... played *Kitty Parker* in *Dinner at Eight.*
4. ....., played *Philo Vance* in *The Benson Murder Case.*
5. ....., played *Philo Vance* in *The Dragon Murder Case.*
6. ....., played *Philo Vance* in *The Casino Murder Case.*
7. ..... played *Maude Triplett* in *Night After Night.*
8. ..... played *Amy* in *Little Women.*
9. ..... played *Meg* in *Little Women.*
10. ..... played *Lt. Pinkerton* in *Madame Butterfly.*

Answers on page 81

who has filmed several of the Astaire pictures.

"He has a face that means something," Abel remarked, almost reverently. "You can photograph him any way you like, and he still is Fred. You don't have to worry about angles and right and wrong lighting and such things. Say, it's a pleasure to photograph a man like that. He has personality!"

"And a pleasure to know him, too?" I suggested.

"It certainly is, and I guess I should have talked about that first, except that we cameramen are pretty well inclined to talk shop on all occasions. Anyway, if you ask me what kind of chap Fred Astaire is, I should say this: He has more talent and less temperament than almost any actor I have ever known!"

"Fred Astaire? Well—"

Hermes Pan, handsome young dance director who has worked with Fred in all of the latter's pictures, paused. Then—

"If you want me to talk about the man, I can say he is swell," he declared. "And if you want me to talk about the dancer, I can say that not only is he a great dancer, but the hardest taskmaster I've ever known—yet only toward himself, never toward anyone else. He works until you'd think he would wear himself out and then, if the particular steps he has in mind don't shape up right, he'll get madder than hops at himself. He always keeps at what he wants until it is right, however—although I've never seem him wholly satisfied."

Pan, like Sandrich, is also well aware of the Astaire humor and how it is likely to crop out at various and sundry unexpected intervals.

"FOR INSTANCE," he said, "Fred and Ginger will have been rehearsing until you'd think them ready to drop in their tracks and then, suddenly, with the music still going and maybe the sequence almost ready to shoot, Fred will burlesque the thing, changing like lightning from the sublime to the ridiculous, as it were.

"And, mind you, Fred does this without warning. The clown in him will apparently allow itself to be submerged in hard and serious work just so long and no longer. I actually think," he added, "that this sort of performance is the safety valve that keeps him normal in the face of the relentless manner in which he drives himself to work, work and more work."

It was time for Pan to get back on the set, now, and he rose with an apology.

"I'm afraid I have talked too much about Fred," he said. "He doesn't like to have me, or anyone, do it. You see, he really can't understand why anyone should be interested in him except as a dancer or an actor."

The dance director smiled, then. "I guess I haven't answered your first question specifically, have I? You asked me: 'What is Fred really like?' Well, I've only one answer to that . . . Fred Astaire is like himself . . ."

Do you know anybody who deserves this tag?



MEN avoid her. Girls refuse to bother with her.

"A careless, untidy person who is unpleasant to be with"—that's the way they think of the girl who carries the ugly odor of underarm perspiration on her person and clothing.

Too bad. For she misses so many good times. Her real friends would like to tell her what the trouble is, but after all, they feel, the girl of today should be alert to the danger of underarm odor in herself.

She should know that the underarms need *special daily* care. Soap and water alone are not enough.

And the modern girl knows the quick, easy way to give this care. Mum!

Half a minute, when you're dressing, is all you need to use Mum. Or use it after dressing, any time. For Mum is harmless to clothing.

It's soothing to the skin, too. You can use it right after shaving the underarms.

And you should know this—that Mum prevents every trace of perspiration odor without affecting perspiration itself.

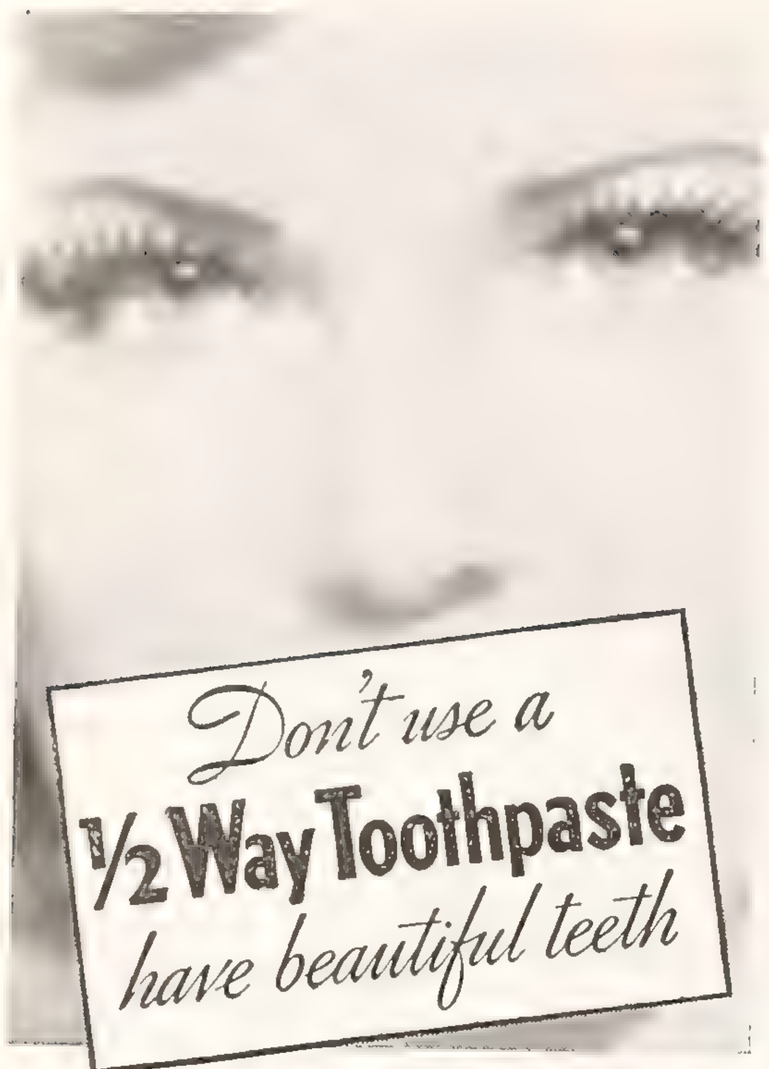
Don't label yourself as *"the girl who needs Mum."* Use it regularly every day and you'll be safe! Bristol-Myers, Inc., 630 Fifth Ave., New York.



MUM

USE MUM ON SANITARY NAPKINS, TOO and you'll never have a moment's worry about this source of unpleasantness.

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DOES BOTH JOBS

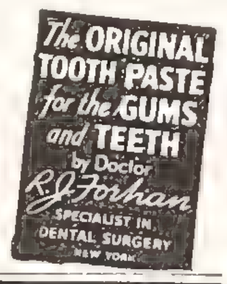
CLEANS TEETH

Spongy, bleeding gums reveal the dangers of half way care of your teeth. Don't wait for this to happen. Begin now to use Forhan's, the tooth paste that does both jobs—*whitens teeth* and *safeguards gums* at the same time.

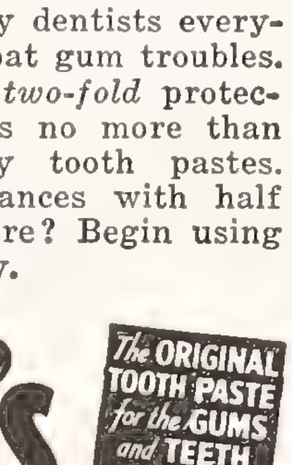
SAVES GUMS

Forhan's is different from all other tooth pastes. It brings you the famous formula of Dr. Forhan—now used in concentrated form by dentists everywhere to combat gum troubles. It gives you *two-fold* protection, yet costs no more than most ordinary tooth pastes. Why take chances with half way dental care? Begin using Forhan's today.

Forhan's



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Your favorite snapshots of children, parents and loved ones are more enjoyable when enlarged to 8x10 inch size—suitable for framing. These beautiful, permanent enlargements bring out the details and features you love just as you remember them when the snapshots were taken. Just to get acquainted, we will enlarge any kodak picture, print or negative to 8x10 inches—FREE—if you enclose 25c to help cover our cost of packing, postage and clerical work. The enlargement itself is free. It will also be beautifully hand tinted in natural colors if you want it. We will acknowledge receiving your snapshot immediately. Your original will be returned with your free enlargement. Pick out your snapshot and send it today.

GEPPERT STUDIOS Dept. 174 Des Moines, Iowa

If Freddie Bartholomew Were King—

[*Continued from page 38*]

all those things. Not that she specially cares for them, but I think she might, if urged.

"Then I'd take care of my sisters and the rest of the family, and give my granny and grandpa a mansion, too—or maybe they'd all like to live together in a super-one. And I'd give them a touring-car to see all America. And Cis could go along, too, if she wanted.

"The-e-n—I'd send my cousin Peter to a fine school—in fact, I'd have a school specially built for him. And he's keen on flying, so I'd give him airplanes and a flying field. And I'd give Lillian and Keith—his father and mother—a mansion in England, and I'd have a shore place for them here. And for my uncle and aunt in Canada, if they wanted to stay there, I'd give them a nice big sort of Alpine home—because they live in the mountains more or less.

"And then I'd give Roland Leigh, my best friend—well, I don't know anything he wants—he has everything. Tell you what I'd do. If I were king, I'd have a sort of English-American Senate-Parliament and I'd have representatives of both countries to smooth things out, as it were. And Roly must be the head of it because, as a smoothing-out person, there's nobody better, is there, Cis?" He chuckled suddenly. "I *am* turning the country upside down with a vengeance. Let's see—what would I do next?" What he did then was to clasp Concol to his stomach and roll neatly over on the floor, lifting his flushed face to say:

"OH, YES—I'd have a great huge house built for all the poor people to go into for the time being. And I'd have all their old, shipwrecked houses torn down and rebuilt right from the foundation and made modern homes with all the modern conveniences. Then I'd give them all ten hundred dollars—let's see, that's a thousand dollars—to start out again and get new jobs. And the great big building they'd been housed in—I'd make that a school, which would economize, you see. And Miss Murphy, my tutor, should be the head of the school, walking around in a silk gown and just giving orders in her nice quiet way, making the lightest possible vocal noise, as she always does. And I'd give Ray, my friend who 'stands in' for me at the studio, a horse and a gun and any job he might fancy.

"And I might get another horse for myself—or maybe thirty-six. I don't know why—it's a number that sort of appeals to me, three being my lucky number and twice three's six and there you are. And I'd make a collection of guns. And if they knew I liked guns, they'd probably all bring me presents—I mean, if I were king. Then I'd have birthdays, of course, and I'd get more guns. I shouldn't bother with clothes, if you don't mind, Cis—I'd wear just a couple of suits. And no more dogs, because Concol would be jealous. I'd get him a nice big kennel with a sort of arrangement where he'd push a button and pop! would come a bone."

Freddie eyed my pencil, flying to keep up with him. "I'd give you a new notebook," he promised affably. I made an effort to look grateful, but he promptly sensed the absence of any real enthusiasm. "Pretty shabby present," he scoffed, "for a royal king. Tell you what we'll do—on your birthday we'll probably remember you with a couple of kingdoms," and scanned my face to see if he had hit it right this time.

"WELL—then, of course, we'd have to have some exploration. I'd send brave men and true to South America and have them navigate further in. And you know what I think would be a good idea? The North Pole. I'd build a big dynamo there to generate electricity. . . . And I'd collect all the gold and silver you could possibly get through trade and digging in our own mines. Then I'd have representatives go around, spending it at shops and fairs—buying certain small things at tremendous profit to the people, so that we got a little and gave a lot and everyone would have money.

"Then, of course, I'd have my navy. It being such a wealthy country—England and America, I'd be king of—I'd have it constantly encircled by battleships and cruisers. And G-men. You see, the way it is now, if a criminal goes to Arizona, the policemen lose control of his activities. Well, I'd dispense with all that. I'd have a sort of G-man-Scotland Yard arrangement over the whole country, drawing the net tighter and tighter, so that he couldn't just escape to Arizona and forget about it, but would certainly be caught." (What Arizona ever did to Freddie nobody knows, but he seems to have it fixed firmly in his mind as a place of dark fascination.)

"Then, you see, if the criminal really wanted to escape, he'd have to flee the country, and we'd watch the ports and he wouldn't be able to get back, and the other country would just have to do the best they could with him. And that way," said Freddie comfortably, "we'd dispense with the criminals.

"AND another thing I'd do. About cars. That's a burning question. Let's see—everyone would have to go before a certain examining board and go through a gruel of five hours. I'd have a big screen right before them and all sorts of things would happen on the screen. For instance, they'd see two people running all of a sudden in front of their car. Well, what would they do? That would be part of the gruel, d'you see? Then they'd be tested for mental

ability, and if they were slow and could not say their tables, that would prove they were too dull-witted to grasp an emergency brake. Then they'd be tested for health and sight and selfishness—whether they were the type that always tooted their horn and disnerved people and scraped their fenders. And if they were, they wouldn't get a license.

"And I'd impose nothing less than one year's imprisonment for killing if there's evidence enough that a man did it through carelessness. And I'd make him do a tour of the morgue. And I'd take his license away forever—for*ever,* mind you. But if he only sort of wounds the innocent victim, I'd take it away for two years. Then people wouldn't be so quick to want licenses, because of the king's stern punishment. They'd say: 'No—I'd better not.' For instance, how about you, Cis? Would you want one? You see? she wouldn't. Cis is the first case. There you are! It's working! Right in the family." He was squealing with delight, pumping Cis's hand in vigorous gratitude for her cooperation.

"And I'd go around incognito. That must be great fun. There's no actor or actress who can go around incognito, because people know them from seeing them on the screen. For instance, if a king put on an old tie and walked into a grocery shop, he'd just be another shopper in an old tie. But if Mae West put on an old dress, they'd just say she was stingy and recognize her.

"Then, of course, there's war. I wouldn't make one, but if other kingdoms challenged me, I'd go. Oh yes, I'd go. No soft-soap stuff for me. I don't know that I'd specially care for bloodshed, however, so maybe when they saw this huge English-American army approaching, they'd just kindly surrender. But if other kingdoms challenged me, I'd *go.* And I'd lead the army myself. That's what a good king does, isn't it? And if I were king," he assured us earnestly, "I'd be a good king. And my kingdom would be a good kingdom."

As good a king as you are an actor, Freddie. As kindly and sound a king as you are a boy. No kingdom could ask more.

Test Your Movie Memory!

What were the names of the pictures in which

1. Clark Gable played *Rodney?*
2. Joan Crawford was known as *Janie?*
3. Bing Crosby played *Tom Grayson?*
4. Claudette Colbert answered to the name of *Ellie?*
5. James Cagney's name was *Tom Powers?*
6. Bette Davis was called *Marie Roark?*
7. George Arliss played *Royale?*
8. Janet Gaynor was a girl named *Joanna?*
9. Charles Farrell had the name of *Adoniram Schlump?*
10. Irene Dunne's name was *Jessica?*

(You will find the answers on page 83.)



A beauty bath like

unbelievable magic!

The whole world is diligently striving to educate women to develop greater personal charm and beauty — and the now recognized outstanding beauty secret is the Linit Bath, for its results are *immediate,* and it is amazingly economical.

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Jeanette's Success Story Could Be Yours

[*Continued from page* 34]

have an hour or a day free from the immediate job of today, I have to seize it to prepare for the job of tomorrow. Ambition never recognizes today; it is concerned only with tomorrow. Every accomplishment simply stimulates ambition by creating a new goal—one that is more difficult to achieve . . ."

That's what Jeanette says—and it will bear a lot of thinking. So, Mary, let's forget all this bosh about overnight success, and glamorous living. Let's talk about WORK!

PERHAPS you think of Jeanette as someone who leads a gay social life, invited here and there and everywhere. Well, you're half-right. She's invited, but she can't accept.

"It's utterly impossible for me to have many friends outside of my own profession," she explains. "The people who have no firsthand knowledge of this business and the work it involves simply cannot understand why, after I accept their invitations, I often have to send regrets. They cannot understand why I have to make myself inaccessible sometimes. They cannot understand why I dare not risk over-fatigue by keeping late hours. And, misunderstanding, they are resentful. I have never been able to have many friends. No truly ambitious actress or singer can afford the leisure to build many friendships."

Let's turn back the clock . . . back to the days of Jeanette's professional beginnings, when she was dancing in a New York chorus.

Her father permitted her to join that chorus on this condition: that she would spend her days completing her high school courses. She agreed—and carried out her agreement faithfully. She carried a full course, rehearsed her chorus numbers daily, played a show every night and still found time for a daily voice lesson!

You see, even then, she was determined to be a *singer*. Dancing was only a stop-gap, a job to be done to the best of her ability in the hope that some day it would give her the opportunity to sing. And she waited SIX YEARS before a producer gave her that opportunity. Six years of repeated disappointments, of constant study, six years of self-improvement, six years of work!

She went on to musical comedy stardom—determined that musical comedy would be only another stop-gap, another stepping stone. Her horizons had receded; she wanted to sing better music to other audiences. Work and still more work! Daily rehearsals, nightly performances, increasing business cares. And with it all, instead of resting on laurels already won, Jeanette devoted more and more time to study. She found a new and better voice teacher; she took up the study of French; she toiled to improve her acting ability. Ambition, which was increased rather than diminished by success, drove her as mercilessly as ever the whip of an overseer drove a slave.

THE screen discovered her and made her a star before she had the opportunity to achieve her musical goals. And her vastly augmented earnings meant to her, principally, greater opportunity for *work*. Screen stardom and its consequent fame meant, principally, another stepping stone toward the realization of her other and greater ambitions.

I don't know what the average outsider's conception of a screen star's work may be, but I do know that these "gilded lilies" whom Mary envies are toilers.

If the "call" is for nine o'clock in the morning—it's never later and often earlier—it means that the star must be up from bed not later than half-past six, to don make-up. The company stops

Observation Test

Can you answer correctly the following questions, without referring back to the photograph on Page 14 until you have finished? (That photograph was the one of Fredric March and Olivia de Havilland making a scene for *Anthony Adverse*.) If you *can* answer every question correctly, you would be a handy observer on a movie set!

1. How many candles are there on the table behind Fredric and Olivia?
2. How many spotlights are visible?
3. Are Freddie and Olivia holding hands?
4. Are they smiling, or are they serious?
5. Is the camera high or low?
6. Is the cameraman smiling?
7. Is Mervyn Le Roy chewing his cigar or holding it in his hand?
8. Is he sitting straight or tilted backward?
9. Where does he keep his notebook?
10. Are there any electric cables under his chair?

work for lunch at noon. By one or one-thirty, shooting is resumed and the company is seldom dismissed before six in the evening. At night, the "lines" for the next day's shooting must be studied.

What of the rare "days off?" Well, there are wardrobe fittings, and there are interviews, and there are portraits to be made, and there are story conferences, and there are a million and one other distracting duties.

And yet Jeanette, fighting for her ambition and knowing that she must either forge ahead or slip behind, has managed to squeeze out of each day extra hours for study. Every day she has spent an hour and a half with her voice teacher; until recently she spent another hour every day with a French teacher. Lately, she has studied Italian, and during the last few years, she has also studied operatic roles and acquired an extensive repertoire in French, Italian and German.

"THERE is no end to ambition and there is no end to the work of fulfilling ambition," she explains. "No singer ever reached the point where voice lessons and constant practice could be eliminated. There is always the fight to keep at a peak, always the battle to avoid bad singing habits, always the uncomfortable knowledge that others are striving for place and some one of them will take yours unless you keep in the van by constant improvement.

"No one truly ambitious can ever fully realize an ambition, for ambition changes from day to day and forever keeps ahead of achievement. Once I thought that my ambition was to earn a certain amount of money each week. When I had reached that goal, my ambition had raced on ahead and the amount seemed very unimportant. Now, I am no longer working for rewards that can be measured in money. I am working for the self-satisfaction of achieving new goals."

What are those new goals? Opera and the concert stage. She will not admit as much in so many words because she believes it bad luck to talk about definite plans for the future, but I have heard from seemingly reliable sources that she has already received offers—that her début in grand opera is in the immediate offing. It will find her ready because she has *worked* to be ready.

She once told me a story that I want to pass along for Mary's benefit. It concerns one of the highlights of her career, her concert engagement in Paris.

She was desperately anxious to succeed. Her nerves were keyed to the breaking point. She did not know whether her French audience would be friendly or inimical. And every day for a week, her nerves broke just before she gave her concert. She could not keep food on her stomach. She was physically ill. But she carried on, in spite of it, and won one of the greatest ovations a Parisian audience ever gave a star.

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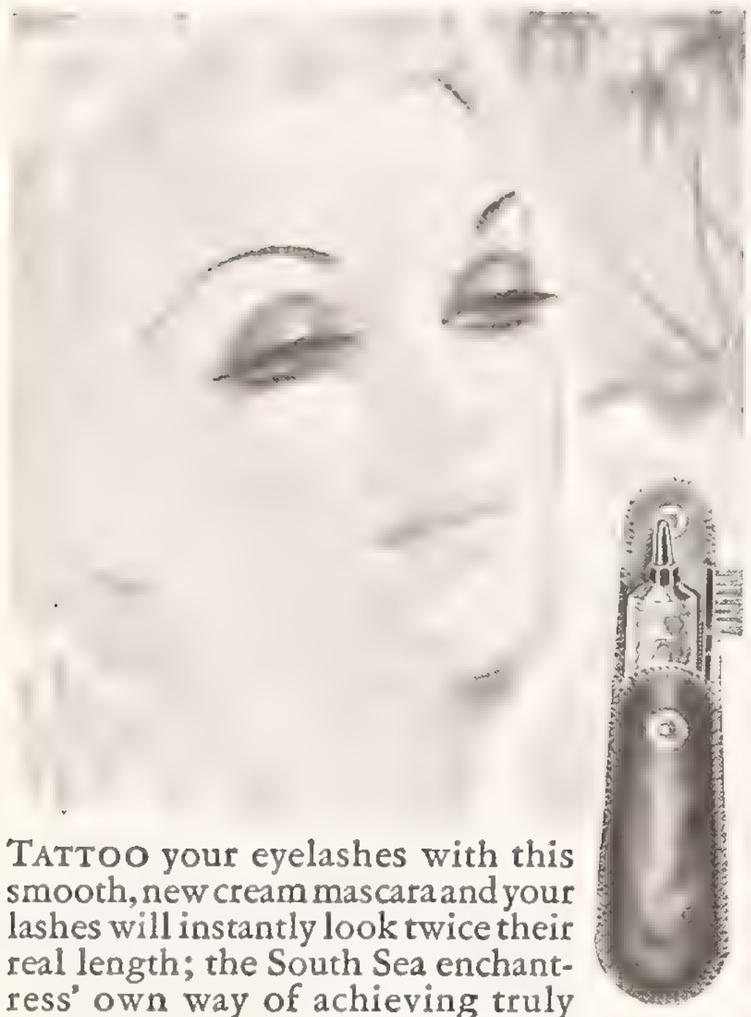
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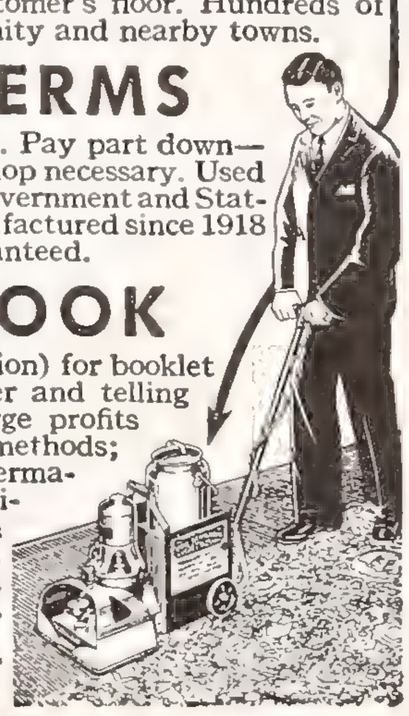
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Don't Misunderstand the Clark Gables!

[*Continued from page* 35]

gotten. All but one—that of Clark Gable, standing at the rail, brooding.

"So that was it," any of them might have said. "According to this story, he and his wife were already separated. Now, I wonder what the *real trouble* was. Anyway, he wasn't happy about it!"

I do not think Clark Gable's parting from his wife is so different from the average marital separation. It does carry one extra burden. You or I could stand at a ship's rail and brood without having our little ship-world pay us too much attention. We could go through a court action without having the whole world headline it. But what we *felt*—would that be so different?

THEY were so happy when they arrived together in Hollywood—hand in hand, shoulder to shoulder. They were beginning a new adventure. Clark had tried Hollywood before, but one failure did not insure a second. Now, he had that stage triumph in *The Last Mile* to his credit. Now he had Ria—a charming, spirited, inspiring bride to help him. Now, he had two fine step-children to make success more important. Few people know how Clark liked—really liked—those young people. Few understand how proud Ria was that *her* children could respect and be respected by this man she had married.

I remember an incident that has never been recorded. Clark's young step-daughter—a lovely girl, who has recently married—decided that she would like to try motion pictures. I doubt if many step-fathers as famous as this one would have applauded such a decision. If she passed her test, she would certainly be billed as his step-daughter. No film company would overlook the publicity to be gained from the connection. But Clark was delighted by her ambition—and he was determined that she should have every advantage. . . A studio had offered a test—to be made at once. Clark stopped the rush.

He saw to it that she had a special wardrobe, a special make-up woman, a special part in a play, voice training. And he decided that the man who would play opposite her *in a test* would be: Clark Gable.

I could see, however, that Clark was perturbed, despite his enthusiasm. There were tiny creases in his brow. Some casual remarks gave me a hint of the reason: "There's a man who loves her. A fine chap. If she really loves him, she shouldn't start this acting. She's lovely. She'd make a fine wife and mother. I wouldn't want to see her try to have both marriage and a screen career." He shook his head. "No matter how hard they try, so few can succeed at both jobs." And I sincerely believe that Clark was glad when his step-daughter decided that she did love this "fine chap" and dedicated herself to one career.

CLARK and Ria Langham Gable always seemed to be inspiring others. Helen Hayes, long before she left Hollywood, told me, "You know, a few friends I have found out here make Hollywood so worthwhile—friends like Ria and Clark Gable, Norma Shearer and Irving Thalberg. Why, you feel better just to watch Ria and Clark enter a room together!" . . . Two years later, in New York City, Helen told me: "I didn't really dislike Hollywood so much. How could I when it brought me friends like Ria and Clark Gable?"

I doubt if I have heard a finer compliment paid two people. But I have heard so many compliments for these two. I remember shopping at one of Hollywood's exclusive stores, and discovering that all of the clerks in one department were crowded around one woman. Not one saw me until she rose to go. She was Ria Gable. When she had left, I chided the girl who waited on me, "I suppose you have to be Mrs. Clark Gable to get attention like that!"

She was shocked. "Oh no! We are not allowed to give more attention to one customer than another. It isn't because she's Mrs. Gable. It's because she's so charming. She is so kind to us. We didn't even know who she was when she first came here and we felt that way about her even then. She'd ask, 'And how do you like this?' in a way that made us feel that she really wanted our opinion. There's something—well, it's hard to explain, but we really forget about everyone else when she is here. She's just that kind of person. And when Mr. Gable comes with her, he is like that, too. You know, just regular people."

Only a few months after this experience, another girl told me something else about Clark Gable, whom she had met on a lot as lesser employees do meet and work with stars. She confessed to me: "I had never had a crush before. But there it was—so I tried to interest him. Do you know what he told me? He said that I was too nice a kid to be making eyes at men—especially married men. And did I get mad? I did not. He was so kind that I had to run away because I was crying. And he has been a friend, in his big-brother way, ever since he told me that I was a nice kid. And I'm staying a nice kid, too. I couldn't do anything else after what Clark Gable told me."

WHY, then, are two such grand people separating? . . . I don't know. When the rumors began, months and months ago, I asked both. There were the usual denials of any intention to separate, but through those denials I received an impression. I am going to pass it on to you.

A man and a woman who might be wonderful friends, *unmarried,* may be-

come miserable when married, because of different temperaments.

Years ago, Clark Gable told me that he was born with wanderlust in his blood. He talked of the days when this urge to see new places and do new things had led him into the Northwest lumber country. He recounted an argument with a husky lumberman and how they had fought it out—muscle against muscle. He recalled the time he had ridden a freight train, without a ticket, across the northern part of the United States. "My hands nearly froze. I was so nearly frozen, I almost slipped from the roof of a car. *But I didn't!*"

Then, he went to Hollywood. He was ambitious. He wanted to prove to Hollywood what he had proved to the lumberman: he could fight and he could win. And when he should have proved it?—"I want to have money enough to care for my family and care for them darned well! But when I have done that and have perhaps a hundred dollars a week for myself, then I'd like to board a tramp steamer and start going."

I sometimes wonder if certain types of men—wanderers, adventurers—should be married. And yet I have never seen one of these wanderers who did not wish he were like the "other fellow," and could settle down and be happy.

SO Clark Gable stood at the liner's rail and brooded. And Ria Gable remained in Hollywood and suffered. Two magnificent people who have done their best to become "one" when they are "two." A man and a woman who have struggled to remain together because they once believed they would live that way "forever after." An actor and his wife who worked harder than most of us to remain married because they feared a curious world might not understand if they separated.

And a world will misunderstand. It will cry, "Hollywood." It will watch every girl with whom Clark is seen; every action that Ria makes.

It would take great courage for them to remain together. It takes terrific courage for them to separate. It is not easy to break the habit of matrimony when a man and woman *like* one another. Both will be lonely. Both will feel a vacancy that may never be completely filled. Both will have memories that cannot be wholly forgotten.

Courage! The courage to continue together—unhappy, incompatible. The courage to separate—also unhappy. Which takes the more courage? What would you do if you were either Clark or Ria Gable?

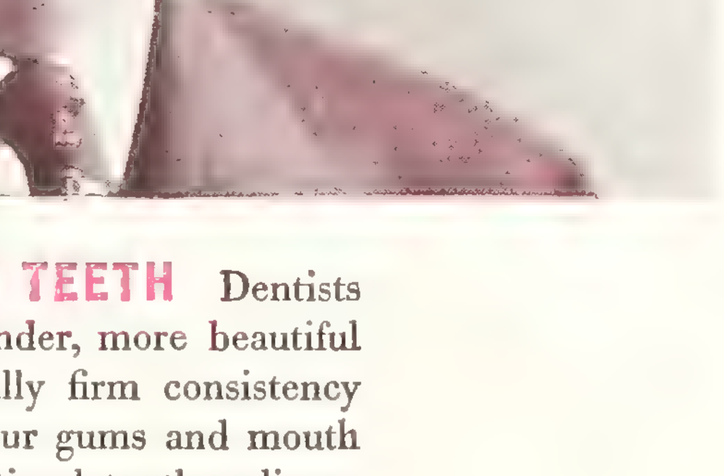
In his first picture since the unforgettable *Mutiny on the Bounty*, Clark Gable returns to modern times and faces a situation that is not new to films, but is new to him. The title of the picture is *Wife vs. Secretary*. Myrna Loy and Jean Harlow are his co-stars . . . Myrna as the wife and Jean as the secretary.



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Paulette Goddard—Chaplin's Mystery Girl

[*Continued from page 37*]

ingly ideal relationship. Chaplin is a dreaming realist. He is a man who bends his dreams into the mold of achievement. He insists that he must be judged not by the things he dreams, but by the things he accomplishes—the real things that can be evaluated.

Paulette is like that, too. She has consistently refused to be interviewed because she has refused to borrow glory by her association with a famous man. She has insisted that her talents must be judged on their merits, rather than on the lucky circumstance of her relationship to this great pantomimist.

Chaplin is an ambitious man, and her own desire for accomplishment is as boundless and as urgent as his. Like Chaplin, she plans carefully and gauges wisely. She has refused rôle after rôle offered her recently in important productions, because she believes that she must know first what she has accomplished in her first picture. Then she can take stock, survey her future with intelligence. And this in itself is an index to her intelligence.

Her formal education has not been too extensive. As a child, she lived in a convent, and had private-school training in her adolescent years. But she has acquired knowledge as she has gone along. And she is acquiring it today.

Her interests are wide and varied. Many of them have been given impetus by Chaplin's varied interests. He has always been known for his delvings into philosophy and religions and history and the fine arts. He has concerned himself with social progress (as you will discover when you see *Modern Times*). Paulette's mental inquisitiveness has likewise extended to biographies and philosophies; to psychology and history; to the best in literature; to music. No other woman in Chaplin's life has ever had such deep understanding of music. And Chaplin—who composed the music that accompanies *Modern Times*—must appreciate that.

IF ANY other young actress in Hollywood expressed a desire not to talk about herself, eyebrows might be raised in doubt. But, with Paulette, sincerity is a fetish. What she says, she means.

Paulette is an only child, and yet the usual fault of only children—a lack of balance—is not hers. In all the months that she has been in Hollywood, during all the months of tedious and secret work on one picture, not once has she deviated from her balanced program.

She has an intuitive sensitiveness that is the other side of emotional stability. There is in her even a trace of that world-woe that finds kinship in the moody depths of Chaplin and that makes her the perfect work-mate for him.

In many respects, Paulette Goddard is a composite woman. She is as gentle as a child, and as shy. She is as simple in her tastes and her likes and dislikes as only the very rare person dares to be. And yet there is that intelligence of hers that cannot be discounted. She has her serious moments and her gay moments. As she loves to study, so does she love to play. Chaplin and his two boys—Charles, Jr. and Sidney—and Paulette have made a laughing quartette in many places, at many pastimes. She loves to fish, to swim, to play tennis and golf. She is an outdoor girl—no hothouse flower. And from her love of the open spaces perhaps comes this ability to keep her own counsel, to be quiet as few women can be quiet.

Perhaps her most marked characteristic is her fine understanding of those very near to her. She is a woman not only sensitively attuned to the realities of life and the phantasies of the spirit, but able to keep each in its place.

HOLLYWOOD has frequently wondered how Paulette Goddard has kept the steadfast devotion of Chaplin for so long. Yet it is no mystery when you consider that Paulette is a many-phased woman. With her beauty, undoubtedly she first attracted him, for he is a man over whom beauty casts a spell. But other women have failed to hold him with beauty alone. Paulette has held him because, in addition to her loveliness, she has those other qualities in her nature—companionableness, understanding, intelligence—qualities of the mind and the heart that genius demands.

No woman can hold a man like Chaplin with purely feminine piffle. That evaporates. She must hold him with a masculine candor, with a masculine forthrightness and an uncompromising sincerity. This girl is the sort whom a genius can love safely, for she knows how to love a genius.

And so this is the extraordinary girl whom you will shortly see in Chaplin's newest picture—a girl who is sharing equally in the interest excited by the film so long in the making. That *Modern Times* will mark another epoch in movie history goes without saying. Chaplin's pictures are always an event—with far-reaching effects. As each is begun, there is always the question whether or not he will talk at last. In this one, he again is mute. He is again the wistful figure who is a little of everyman, everywhere—the comic-pathetic under-dog, doing the best he can in every situation and under all conditions. But he is in a new setting.

This picture carries a more vital significance than any of its predecessors. It has a direct relation to the world we live in today, and the difficulties we all face today. But interesting as it is in itself, it gains interest in the presentation of a new screen personality—Paulette Goddard—who is a little of Everywoman, everywhere!

Is Nelson Eddy Leaving the Screen?

[*Continued from page* 33]

"There are only three or four of the existing grand operas that tell stories that would be acceptable to the average American audience, and there are only a half-dozen or so that offer 'hit' arias. Furthermore, existing opera is in Italian, German or French and will not readily stand translation.

"I have not been given great music to sing for the screen and I don't expect that I will in the immediate future. However, I am encouraged by the fact that there *is* a definite upswing of interest in music. I am convinced that eventually operas *will be* screened in their entirety—but they will not be the operas that are now existent. They must be operas written especially for the screen, capitalizing on the great scope offered by the screen, and based on stories suitable for American screen audiences.

"We have great composers, artists who are capable of creating great music—and almost every one of the stories screened today would be suitable for an operatic libretto. The whole difficulty lies in the fact that the public is not yet ready for great music. Our foremost composers are being business men, instead of artists. They can make fortunes every year by writing for popular taste, so why try to create great music?

"I DON'T look for such a screen development for a good many years to come, but *it is on the way!* And I am grateful to have any part in it. Even the hope that it will eventually be realized is enough to keep me interested in pictures, entirely aside from the fact that screen success is forwarding my concert ambitions.

"Meanwhile, I want more time away from the screen. I have had attractive offers of opera engagements and concert work in Europe and in South America. I want to be able to accept such offers, at least occasionally and I cannot do so if I continue to give a full eight months out of every year to pictures."

The fact is, of course, that Nelson Eddy is a crusader. Talking with him about music, one cannot miss the fact that he values a chance to sing one great song more highly than he values salary or fame.

The world may find it difficult to understand why he rejected an offer to do one picture this spring for a salary that would have established an all-time record. He refused simply because he had already arranged his concert tour and had no time for it.

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A Miracle Happened to Richard Dix

[*Continued from page* 51]

moved to Hollywood, and lived there three years just to breathe the same air as her hero. At the time of his first marriage, he disappeared for several days before the ceremony, and rumor had it that he was hiding to keep out of the way of disappointed ladies who wished to reproach him for not falling in love with them!

"It is strange, Rich," I said, "that this should have come to you after all this time—and after all the women that you have known—"

He did not speak for a moment, staring grimly before him as though seeing them pass in review—the sentimental, the neurotic, the frustrated, the scheming, the curious, all the women who try to meet a popular actor. Then he turned to me. "It wouldn't have made any difference *when* I first met Virginia," he said quietly., *"She is the girl that I have been looking for all my life—"*

Good actor though he is, Richard Dix has always seemed to me oddly out of place in the movie world. He has wanted out of life so much less than the glitter and excitement, the fine cars, immense houses and the yachts that screen fame means to so many stars. Or rather, he has wanted out of life so much *more* than these things, for what this big husky ex-football hero was really looking for in Hollywood was the sort of home he remembered as a child—a quiet place, filled with comfortable furniture, books, and affection. He was really seeking the kind of life he had left behind to become a famous screen star.

Hollywood is hardly the place to find such things and so Richard Dix became a cynic . . . Hollywood is hardly the place to discover quiet-eyed girls who have no other ambition in life than to be wives and mothers, and so Richard Dix became a bachelor again after one short sally into matrimony that left him embittered against the institution . . . And then the miracle happened.

"THE way I met Virginia was nothing less than that," Richard told me. "It seems as if it must have been *meant*, somehow. Out of all the women in Hollywood, three thousand answered my ad for a new secretary. And out of those three thousand, my Uncle Joseph picked eight for me to interview myself. After one or two of their names, he had marked a cross to show that he liked them especially. After one name —Virginia Webster—he had put five crosses. 'That girl must have made a hit with you,' I told him. And he replied, 'Yes. She seemed like a nice little thing with no nonsense about her, and pretty, too!' So I talked with her first—"

"I knew pretty early in our acquaintance that I was attracted to Virginia, but I tried not to fall in love. I had decided that I was done with all that sort of thing. Still, I dictated more letters than I ever had before. The first time I asked her out to lunch, I argued with myself about it. 'I wouldn't if I were you, Rich, old man,' I told myself. 'She might think you were getting fresh. She would probably turn you down.' And then I found myself blurting out like a great schoolboy, 'How about a bite to eat?' and she said, 'I'd love it.' So we went to a lunchroom and had chile and hamburgers."

This is not a Hollywood romance that Richard Dix relates to us, but the love story of a Minneapolis boy who called on a girl Saturday nights, carrying her gifts of flowers and candy. It is the quiet, simple love story he had dreamed of and found—after many years.

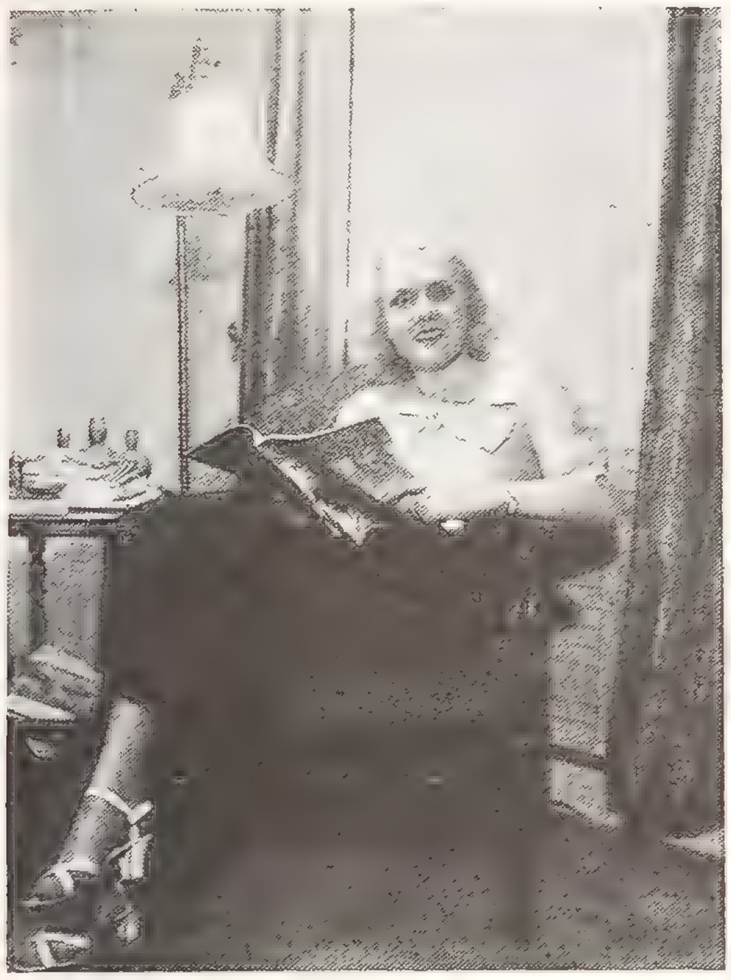
"VIRGINIA turned me down when I first proposed to her," Rich confessed. "She didn't think we knew each other well enough. She couldn't guess that I had known her always! So I decided to get away from everything and go around the world. I got as far as New York. But I just couldn't go on without one more try. I bombarded that girl with telegrams and letters until she had to get on the train, and come on and marry me to get rid of me."

They live so quietly that Hollywood seldom sees them. The movie gossipers might think that Richard Dix had retired from the screen, except for one thing. His popularity has received a strange impetus recently. His fan mail has increased. One of the first American stars invited to England by Gaumont-British, he has recently scored a big hit in G-B's *Transatlantic Tunnel.* Box-office returns prove that people have been going to see him even in such unpretentious pictures as *West of the Pecos* and *The Arizonian.* Perhaps happiness does photograph!

"Virginia and I once saw a movie called *The Man Who Reclaimed His Head,"* Rich told me. "Well, I'm The Man Who Reclaimed His Heart. I can hardly believe I am Richard Dix sometimes. Virginia hasn't any ambitions to be a screen star. She doesn't want to make a society light out of me. For some strange reason, she likes me the way *I am.* We don't go out to big parties. We lead the life of average married people—if they're lucky—in any town in the United States."

And thus one man's dream came true in Hollywood where so many dreams have smashed to glittering bits. Thus one actor has been able to have the life he wants in spite of Success, which usually foists its own scheme of things on a man. It is a life of simple human happiness, family dinners, discussions of books before an open fire, youngsters growing up in a happy atmosphere.

Handy Hints *from* Hollywood



Anita Page reveals that she achieves attractive privacy by using Clopay shades—the new, inexpensive Venetian type of shades becoming so popular in Hollywood. "They're so inexpensive," she said, "that when I tire of one particular color, I buy a whole new set." ... Onslow Stevens is crazy about plenty of hot, buttered toast and keeps a Manning & Bowman toaster on his breakfast table to satisfy that craving—always with a golden-brown deliciousness ... Glenda Farrell, who is an efficient little housekeeper, offers some suggestions on the uses of salt. She says that a good way to remove stains from china and earthenware is to rub the stains with salt moistened with a little water. Dirt may be removed from curtains by soaking them in water to which Worcester Salt has been added. Moths keep out of carpets if the floors are scrubbed with a strong solution of Worcester Salt and hot water ... Marlene Dietrich, who is one of the best cooks in Hollywood, says that most American cookery is flat-tasting. Housewives, therefore, might take a tip from some of the leading hotels, which use Angostura Bitters to add flavor and zest to soups, fish, and salads ... Studio wardrobe departments have discovered an important development in electric irons in the new Proctor & Schwartz product. With the Dial of Fabrics Heat Control, you need never burn another piece of material you are ironing. Just turn the dial to the name of the fabric to be ironed and the heat is regulated automatically ... After polishing your furniture, can you put on a white glove and have it still white after rubbing it over the polished surface? If you can, you have used Liquid Veneer on your furniture. Try the polish that passes Hollywood's "white glove" test—Liquid Veneer ... Maxine Doyle has just purchased one of those new Counselor Bathroom Scales—to keep a close check on gains and losses. A handy hint for *you!*—*J. S.*



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My Ten Commandments for Personality

[*Continued from page* 12]

choose Loretta Young for the leading feminine rôle because of her beauty alone. There may be several girls working as 'extras" in this picture who are greater beauties than Miss Young. But where else, in what other actress, could one find such delicacy of feeling, with such a spirituelle quality shining from her eyes? Just looking at her will redeem faith in ideals. One can believe that she would sacrifice much to adhere to a high principle. Her outstanding personality, not just her beauty, makes one believe this, and is the reason why I chose her for so important a rôle as *Berengaria,* bride of *Richard, the Lion-Hearted.*

Perhaps your own personality goes far afield from that of either Miss Swanson's or Miss Young's. But that is no reason why you should wish to pattern yourself after these lovely ladies. Let me point out other stars who are utterly different, yet just as glamorous, and may be more your own type.

There is Ginger Rogers, the very spirit of youth and gaiety. Completely herself, and thus unlike all others, she has etched a portrait of beauty that, is an expression of the age in which we live. Such is Ginger's personality.

Norma Shearer typifies intelligence. One feels that here is a lady who has her regal head well set on her lovely shoulders. She knows her world and how to conduct herself in it. You believe that she never loses perspective, because she is fortified by inherent breeding and refinement. Yet she could no more be a Hepburn than could Hepburn be anyone but herself! And no one is so utterly herself as this girl! Beautiful? Some call her that, and justly, but hers is no beauty of feature; rather, a verve and dash infuse all that she does and make it seem important and right.

EVERY WOMAN should learn the tricks that glamorous actresses develop through years of study and training. She should realize the importance of deciding what the outstanding facets of her personality are, and then do everything to enhance them, from dressing as she should to lifting a glass to her lips "in character." That is what a director teaches an actress—the exactly fit way for a certain type of person to act in a certain situation. And, with this kind of instruction, many a director besides myself has taken many an unknown and developed what she already had so that in time she came to be world-famed as a beautiful, glamorous figure. There is no time when the illusion of beauty is not just as acceptable as genuine beauty!

Yet, as a warning, let me advise you not to make an effort merely to be "different." (Commandment Number three: *Don't try to be "different."*) Being "different" does not necessarily make you more desirable, more important, or more beautiful. Not at all. It frequently makes women silly, affected and ridiculous. Katharine Hepburn, for example, is disposed to do eccentric, often unparalleled things. But merely aping this one phase of her nature will not gain you those excellent characteristics that conspire to make her the artiste that she is. If you haven't *everything* that she has, why adopt *any* of her idiocyncrasies?

As I have said time and again, personality is just another name for glamor. But all too often people confuse opulence with both. (Commandment Number Four: *Don't confuse riches with glamor.)* The spectacular has a natural tendency to be glamorous, because it stimulates the imagination. But simplicity itself *can* be spectacular.

A woman who has been bending over a washtub all day, or one who stands for long hours in her kitchen cooking, can be as glamorous as any Hollywood star! You have seen Joan Crawford, without any outstanding physical attributes, develop into one of the most arresting women of the screen, and enact a scene in a gingham frock with every bit as much glamor and personality as in a lavish Adrian creation!

GLAMOR never changes. At least, it hasn't changed in twenty years! It is something developed from within, and *you* can have it just as surely as can anyone else on earth. So be cautioned: *Don't be a faddist!* (Commandment Number Five.) The smart girl of today develops her personality along lines that are going to outlive those of her sister-competitors, that will be as attractive next year as next week.

Some people make the mistake of thinking Mae West is part of a fad, and that her style is a thing of the moment. Do I think so? Not at all. The woman who wears trousers, smokes like a man, and who paints her fingernails a deep blood-red is slated for not-too-far-distant oblivion. But not Mae. She has that indefinable quality that attracts—a personal magnetism that instantly claims attention and admiration —an outstanding personality. But she is smart enough to build it up on the swelling curves of the eternal feminine. Femininity will never be outmoded!

The greatest trouble I find with women who are born beautiful is their inclination to be self-satisfied. By simply existing, they feel that they are contributing quite enough to the world. They are thoroughly spoiled by life and feel no urge to be pleasing, to improve themselves, or to exhibit any real emotion. Their self-satisfaction makes them too absorbed in their beauty to *be* beautiful!

So, in reality, their greatest asset becomes their most serious impediment. It is an unfortunate paradox. *Don't be*

self-satisfied! (Commandment Six.)

ON THE other hand, a self-made beauty contributes the verve of taut energies, and the agility of her brain gives her a far more interesting expression than the blank stare of the here-I-am-come-and-take-me beauty. Don't ever feel that shortage of natural beauty will make you hopelessly unattractive. Just as long as you are anxious to improve, and determined to develop yourself to the utmost, you have every right to expect that people will be attracted to you by your personality. (Commandment Number Seven: *Don't be too indifferent to learn!)*

The beauty who is afraid to feel honest emotions is like a bird that fears to use its voice or a bud that never opens. (Commandment Number Eight: *Don't be afraid to feel emotion!)* Beauty is a promise—no more and no less. It attracts and arrests; but, without more, it cannot hold. Women should not be afraid of facial lines. By this, I don't mean seams and disfiguring creases, but those that print character on a face. Personality does that. As Galsworthy, in his *Flowering Wilderness,* said: "One's eyes are what one is; one's mouth what one becomes."

What you must guard against are not so much your hopes and aspirations, your disillusionments and disappointments, as your triumphs and successes! Nothing can spoil you so quickly or so irreparably as too sudden and complete admiration, too flattering and insincere praise. (Commandment Number Nine: *Don't let life spoil you!)*

IF I were a young woman with the whole world before me, I would make up my mind precisely on what to "buy" with my personality. A career? A husband, a home and children? Or the permanent rôle of butterfly and jolly good fellow? I couldn't have them all. I wouldn't fool myself or let anyone else fool me into thinking that I could. Knowing that beauty never lasts, I would think of charm as the most formidable barrier to those things that we fear will overtake us during middle-age.

And last, but most important of all, I would never "disguise" my personality, any more than I would mask my face. (The Tenth Commandment: *Don't disguise your personality!)* I would be essentially true to myself and what I wished to stand for. I would be as willing to use every personality aid at my command as to use cosmetics and beauty aids to enhance my looks. For, in every nature, there is some essence of charm which only needs accentuating. By dramatizing this charm in accord with the vision I have seen in my mind's eye, I have given the world what it has pleased to call beauties!

To you I say that each life, each adventure is a personal "Crusade." Therefore, through the power of *your* personality, direct your own spectacle so that you will become the top—the heroine of your own group!

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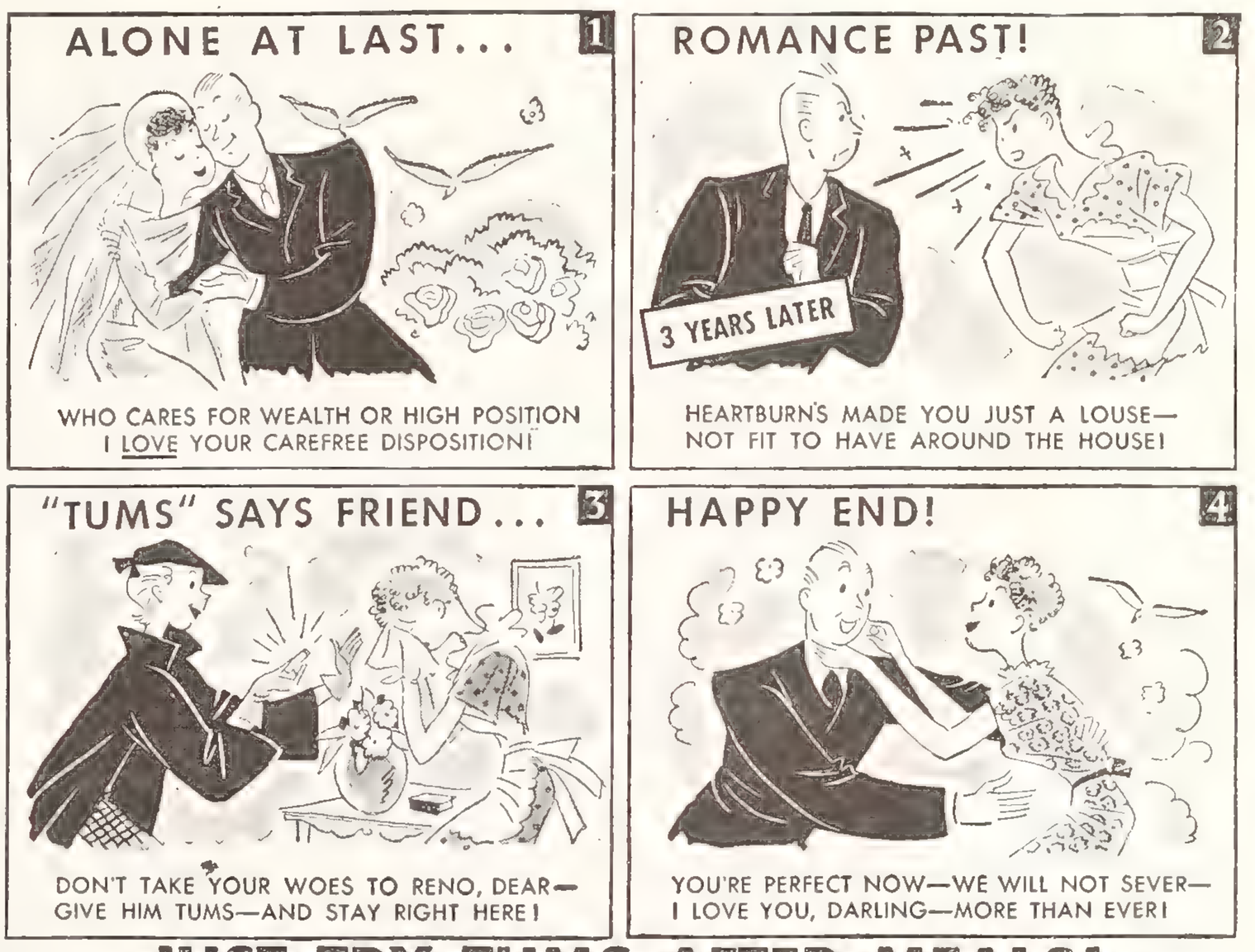
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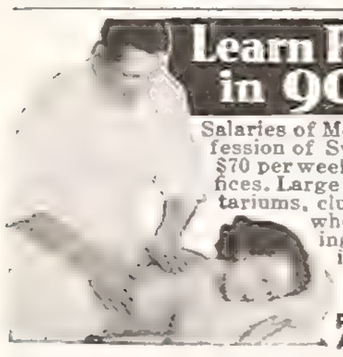
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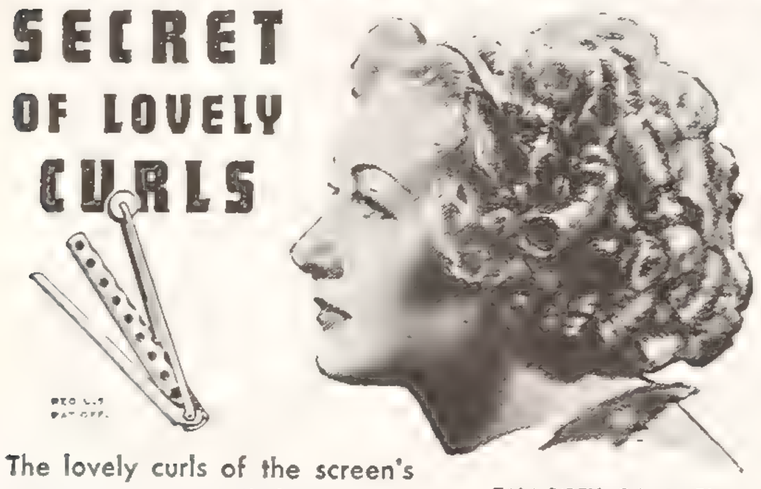
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City_____ State_____

At Last—a Five-Star Picture!

[*Continued from page* 31]

is one of the most absorbing "production stories" ever told.

It all started when Charles Blake, a Chicago newspaper reporter who had covered the quints from the beginning, conceived the idea for a motion picture story about them. Several studios had already tried, in vain, to have the quintuplets appear in brief sequences in various films—but none had yet conceived of a story revolving about them, not just exhibiting them. Blake sold his idea to Darryl Zanuck, production head of 20th Century-Fox, and famous before this for dramatizing stories behind headlines.

Zanuck dispatched his confidential agent, Joe Moscowitz, under strict orders of secrecy, to the quintuplets' official guardians in Canada. Moscowitz, empowered to make a royal offer for the privilege of starring the quintuplets, brought home the bacon—the Canadian bacon. The offer, it is reported, was $10,000 per quintuplet for the appearance of the five as the stars of *The Country Doctor.*

The instant that Joe Moscowitz returned to Hollywood with the papers signed and sealed, Darryl Zanuck worked fast. Sonya Levien, ace film writer, was asked to develop a screen treatment of Blake's story. A director was selected—Henry King, one of Hollywood's best. Jean Hersholt, short, rotund, jovial and a master of make-up, was given the title role. Dorothy Peterson, poised, alert and capable, was given the role of the nurse. Dan Clark was chosen as cameraman. And in remarkably few days the 20th Century-Fox expeditionary force was in Callander.

PART of the agreement was that Dr. Dafoe would be present at all times during the daily periods of movie-making, to safeguard the health of his five charges. So, before they could do anything else, Director King and Cameraman Clark had to interview Dr. Dafoe.

Dr. Dafoe later confessed, "I had read a great many strange things in the papers. They told me that the picture people would build a new wing on my hospital, if they didn't like the idea of doing the filming in the hospital itself, that they would bring a carload of Kleig lights—and many other things. I was agreeably surprised."

The worries of Dr. Dafoe about this business of photographing the quintuplets for the movies could not have matched the worries of the movie-makers. What if the five youngsters—or even one of them—registered fright or tears, instead of playing?

The main part of the one-story hospital consists of two rooms—one a nursery and one a playroom, which is twenty-five feet long, fourteen feet wide and nine feet high. Because of the limited space, Dr. Dafoe decreed that only five persons—Hersholt, Miss Peterson, Director King, Cameraman Clark and Sound Engineer Bernard Fredericks—could be in the room with the quintuplets. All of them were to have their throats and noses sprayed before entering the hospital. All except Hersholt were to wear surgical garments, which were to be sterilized daily. All except Hersholt and Miss Peterson were to wear special slippers on entering the room, lest their shoes should carry in germs from the outside world. And the shoes of Hersholt and Miss Peterson were never worn outside the room.

One important point on which Dr. Dafoe satisfied himself before the first scene was ever filmed was that the bright lights would not injure the babies' eyes. Clark had foreseen the raising of this question and had developed special lights with blue filters that prevented any glare.

Hersholt, his make-up so skilfully applied that he looked like a twin of Dr. Dafoe, and Miss Peterson, looking completely nurse-like in her white uniform, approached the children for the first scene. She was to dress them, while he was to stand by, man-fashion, fidgeting to help. Miss Peterson bent over the crib of Marie to pick her up, and the youngster reached out her arms to be taken—with the result that both the make-believe nurse and the make-believe doctor "went up" in their lines.

This was the only time that a retake was necessary. Discovering in a few moments that the quintuplets were not bashful before strangers or disturbed by them, the actor and actress soon shed their nervousness.

In your first glimpse of the quints in *The Country Doctor,* you will see them in diapers and little white shirts.

You will like that first glimpse of them—particularly when you remember that it was unrehearsed. They were not taught to like Actor Hersholt or Actress Peterson. Of their own accord, they accepted them as companions—instantly. And that friendliness and good nature, evidenced by all five, will amaze you all through the picture—and convince you that they are healthy.

Perhaps you expect to have difficulty telling the five apart, when there is no caption "reading left to right" to guide you. In which case, you will find Dorothy Peterson's descriptions helpful. Marie, she says, is "the tiniest." Yvonne—"the largest and most adventurous." Cecile "smiles the most." Annette is "the most mischievous." Emilie is "the most serious."

Marie was the quintuplet who took a liking to Cameraman Clark and repeatedly walked out of camera range one day to become better acquainted. Yvonne was the one who jumped up and down in rhythm when Miss Peterson softly sang. Cecile was the one who discovered the attractions of Hersholt's fountain pen and was bent on seeing



Dr. Allan Roy Dafoe, guardian of the quintuplets' health, oversees a vocal operation. Before Dorothy Peterson, who plays the quintuplets' nurse, could come in contact with the famous babies, she had her throat sprayed by Real Nurse Lamoureux. Every member of the movie company was similarly "disinfected." Dr. Dafoe was offered the title role of *The Country Doctor,* but declined it on the grounds that he was not an actor. So Jean Hersholt plays the doctor

him minus his steel-rimmed spectacles. Emilie was the one who received the unexpected kiss from Yvonne. . . .

One explanation of their activity is the nurses' rigid adherence to the schedule that Dr. Dafoe has set for the quintuplets. (A word, by the way, that he pronounces as "quin-toop-lets"). This is the story of their daily lives at the present time: They awaken at 5:30 a. m. At 6 they have cod liver oil and tomato juice, then rest until 7, when they are weighed and bathed. At 8 they have breakfast—bread and butter, milk and soft-boiled egg. At 8:30 they are placed in their outdoor cribs for their collective morning nap. (Only if the temperature drops under 20 below do they nap indoors.) At 11, they are brought in for an hour of play, followed at 12:30 by their big meal of the day—fruits, vegetables, soups, bread, butter or rusks. At 1 they are again in their outdoor cribs, napping until 3, when they have orange or tomato juice and cod liver oil. Then they play indoors until 6 p. m., when they have oatmeal or porridge, and fruit—a menu varied once a week with veal or liver. At 6:30, they are in bed.

Dr. Dafoe found that they gained while appearing before the movie cameras.

In Hollywood, according to California law, children two years old can be on a movie set for four hours a day and appear before the cameras for two of those hours. So there can be no outcry about the quintuplets "working" before the cameras—for twelve minutes a day over a period of little more than a week. (Figure out what they earned per minute!) Both 20th Century-Fox and Dr. Dafoe made sure that the lights would not injure the babies in any way. Note when you see the picture that they do not squint.

Joe Moscowitz, the man who arranged for their appearance in *The Country Doctor,* returned to Canada with the "location" company to see that there were no hitches in the scheduled movie "scoop." He says:

"Were they good actresses? Well, they were themselves—they were natural—which made them the best kind of actresses. . . . Many people have wondered why we didn't film them in color. It was because of the intensity of the lights necessary for color.

"Toys? They have all kinds, including the wind-up kind. They like anything that's new, whether it's a girl's toy or a boy's toy. Every day they get five packages from somebody. . . . They have two nurses, and two armed guards. The youngsters don't talk much yet, but I think their words are French. They 'sang' for us—I don't know what—but they sang. And it sounded like French to me.

"We didn't take any sequences showing them being bathed or fed—we were there, you see, only during their morning play hour—but one scene shows them in their high chairs, with spoons in their hands. One started knocking on her chair with her spoon—and the others took it up. One follows the other—and they change leaders constantly.

"They obey their nurses and Dr. Dafoe very well—and they're all very fond of Dr. Dafoe. They warmed up to Jean Hersholt, too. . . . No, their mother and father aren't in the picture. We would have liked to arrange it, but we ran into difficulties—financial difficulties. The parents' rôles will be played by a professional actor and actress. We didn't see the mother on this trip, but the father came over to the hotel one night and talked with us. A nice, quiet chap, who is fully aware that he has some amazing children."

And you will soon see those amazing children in action! *When?* Any time after March 20th, when *The Country Doctor*—a *five*-star picture!—is scheduled for release.

If you feel tired, nervous and out of sorts

—there is usually a definite reason for this



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Don't try to get well in a day... this is asking too much of Nature. Remember, she has certain natural processes that just cannot be hurried.

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Why Those Powell-Loy Marriages Are Happy

[*Continued from page* 41]

that now, having her own homes to protect on the screen, she knows what to guard against."

Though each of them will tell you that the other is a model screen mate, I very much doubt that Myrna and Bill ever have paid each other a direct face-to-face compliment. They express their fondness for each other obliquely, with faintly derisive banter—as, you remember, *Nick* and *Nora* did. To the casual observer, they might seem casual toward each other—but a closer look would discover that beneath their casualness is humor and a full complete respect for each other.

It's that grand and easy spirit of comradeship that has made their screen union such a popular model for a modern marriage. And that same spirit, developed through their two previous pictures, is what caused their selection to portray one of the theatre's grandest couples: Mr. and Mrs. Florenz Ziegfeld.

They are not attempting to impersonate the Ziegfelds. Bill retains his mustache, although Ziegfeld was smooth-shaven. Myrna looks far more like an older Myrna Loy than like a carbon copy of Billie Burke. They simply are interpreting the character of two vivid personalities who already have become legends on Broadway.

BILLIE BURKE, who, as everyone knows, married Florenz Ziegfeld at the height of his career and remained at his side throughout all the vicissitudes that beset him after 1929 until his death three years later, has kept very close to the M-G-M production. She was on the set during the polishing and rehearsing of the script by William Anthony McGuire (who was Flo's own playwright in the old days), and she has added her voice to the general approval of the casting of Bill and Myrna for the parts of her late husband—and herself!

A strange sensation, that must have been—seeing herself portrayed by another woman—seeing her own husband being reincarnated in the form and figure of another man! Both Powell and the studio had far too good taste to ask Miss Burke to sit in on those intimate little scenes that make a character true or false—but she volunteered for the task. She spent long hours with Bill, mostly in reminiscing, drawing the fine details of Ziegfeld's character and mannerisms—the roll and droop of his cigar, the nervous habit of tapping it gently, the hundred and one other casual details that delineate a man so surely, deftly . . . Hers was a task probably never before tackled by a man or woman in the history of the theatre, but a task gallantly performed.

After the first day's actual work, during which Miss Burke sat watching the action with a peculiar, ineffable sadness in her eyes, she sent Bill a telegram:

"WATCHING YOU TODAY AS FLO DID STRANGE THINGS TO MY HEART—BILLIE BURKE"

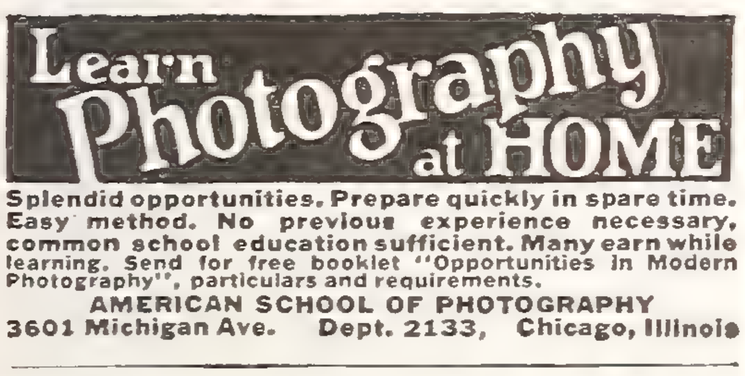
Is it any wonder that Bill and Myrna are turning in the performances of their lives? In this, their latest screen marriage, they have all the ease, charm and humor that have practically set a new standard of actions in the modern mode of living, plus a story rich in drama—the story of the life of America's greatest glorifier of feminine beauty, the producer of the show of shows, *The Ziegfeld Follies,* and his wife . . . Mr. and Mrs. Florenz Ziegfeld!



He flies through the air with the greatest of ease, does Eddie Cantor in *Strike Me Pink.* Maybe it's faked; maybe it isn't. Anyway, it's a great "action shot"



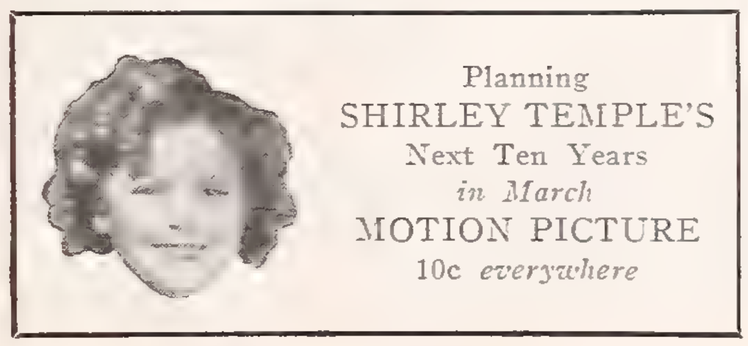












The Latest Reviews

[*Continued from page 23*]

shady lah-de-dah Englishman (Arthur Treacher) and a mellow ex-convict (Warren Hymer), who make the journey more hilarious. (Republic)

The Bohemian Girl will make operetta-lovers scream with dismay and will make Laurel-and-Hardy addicts scream with delight. The original operetta story still is there, but practically hidden under a barrage of laughs—Laurel-Hardy gags. And, like the Marx Brothers in *A Night at the Opera,* they have been smart enough to do their clowning against a musical background that will also click. (M-G-M)

Last of the Pagans comes at a time when interest in native life in the South Seas is high. It is a refreshing, honest story, about natives. Mala (of *Eskimo* fame) plays the boy, who faces a tragic separation from the girl, played by Lotus Long (also of *Eskimo* fame), until love finds a way to bring them together. (M-G-M)

Collegiate has pep, catchy tunes, pretty girls, novel situations. Jack Oakie, playboy, falls heir to a girls' private school that is losing money. He and his wise-cracking press-agent (Ned Sparks) put it back on its financial feet by making it a bright young playboy's idea of what a girls' school ought to be. The three R's are discarded and courses in poise, make-up and smart dressings are substituted, and the girls go through their lessons to music—tuneful music. Frances Langford, as the secretary he inherits, puts across most of the songs; Joe Penner, as an amnesia victim, has some amusing moments. (Paramount)

Three Live Ghosts is an old favorite given new life. After the Armistice, a young American soldier and a young Cockney soldier, both of whom have been reported dead and who don't mind, show up at a battered old London rooming house with a shell-shocked Englishman whose name is a mystery. Three young misfits, they have their difficulties, both amusing and dramatic, in which Beryl Mercer, as their greedy landlady, constantly shares. The three live ghosts—all completely life-like—are Richard Arlen, Charles McNaughton and Claude Allister. (M-G-M)

★ ★

Freshman Love is built around a crew coach, in despair about finding the kind of men he wants, who uses Patricia Ellis as a lure to attract them to his school. Frank McHugh is the bustling coach. (Warners)

These Are the Players You Should Have Named on Page 64

1. Norma Shearer.
2. Charles Boyer.
3. Jean Harlow.
4. William Powell.
5. Warren William.
6. Paul Lukas.
7. Mae West.
8. Joan Bennett.
9. Frances Dee.
10. Cary Grant.



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It's Time You Knew Margo!

[*Continued from page 39*]

they came to California where they had many relatives. While spending part of her time with an aunt, Margo had her first serious misgivings about her future.

"My aunt was very beautiful, so beautiful that I recognized my own homeliness. I was really an ugly duckling, with spindly legs, an amazing collection of freckles and little eyes about so big," said Margo, squinting expressively. "By comparison with my beautiful aunt, I was hopelessly unattractive. I began to doubt that anybody could bear to look at me, even if I became the world's finest dancer."

Then Margo began to grow up, her freckles began to vanish and her thin body filled out. She will never be deemed a great beauty, but there is so much character in her face that mere beauty seems unimportant by comparison. Then, too, there is about her a tremendous vitality and a joy of living that is infectious.

MARGO'S schooling has been limited from the standpoint of actual hours spent in schoolrooms. But her education is broad, embracing four languages, with an amazing command of English. Self-educated and tutored, she is extremely well-read and informed. You have only to listen to her flow of speech to recognize her love of words. Words are music to her. I am sure that she will write some day.

Her sense of humor is delightful and her wit sharp. Yet there is about her a sensitiveness to beauty in all forms that is her dominant characteristic.

Like most sensitive people, she is impulsive. Impulse dictates nearly everything that she does. An example is the long drives that she frequently takes alone at midnight along the beach of the moonlit Pacific Ocean. She has no explanation for these drives other than: "I just felt like going."

She has the rare gift of being interested in everyone whom she meets. Position in the social scale means nothing to her. She chats just as delightedly with prop boys and electricians as she might with a duke. No wonder Hollywood likes her.

Once Margo served a brief apprenticeship in the movies as an extra. "Just one of a million girls," she says. She had only occasional work. But every little bit helped financially. Her grandmother stood by her, steadfast throughout all these hard lean years.

Then Margo secured a dancing job as an entertainer at Agua Caliente. From this beginning, she was "discovered" and became a featured dancer at Los Angeles' own Cocoa-

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nut Grove. This engagement led to a Broadway offer. And Margo scored a real hit in New York at the Waldorf-Astoria.

GEORGE RAFT saw her there and engaged her as his dancing partner for a personal appearance at the Paramount Theatre in New York. When first told that Raft wanted her to dance with him, Margo refused to believe it. "There are so many better dancers than I in New York," she said.

Nor did she believe it when her friend, Jimmy Savo, suggested that she might enter pictures in a Hecht-MacArthur film to be made in New York. "I'm not a good prospect for the movies," she told the producers when they cast her in *Crime Without Passion.* As the vivid and tragic victim of the crime described by the picture's title, she scored a sensational hit. The movie world sat up and took notice of her. Paramount claimed her next for the rôle of George Raft's tempestuous Cuban dancing partner in *Rumba.*

"Movie work is fascinating," says Margo with such conviction you forget that you have ever heard anyone else say the same thing. "It is also hard work, but I don't mind. Nothing worthwhile ever came easily. But my *real* joy as a result of being in pictures is that it allows me to compensate my grandmother for all her sacrifices in my behalf. I can't begin to tell you how fine she has been."

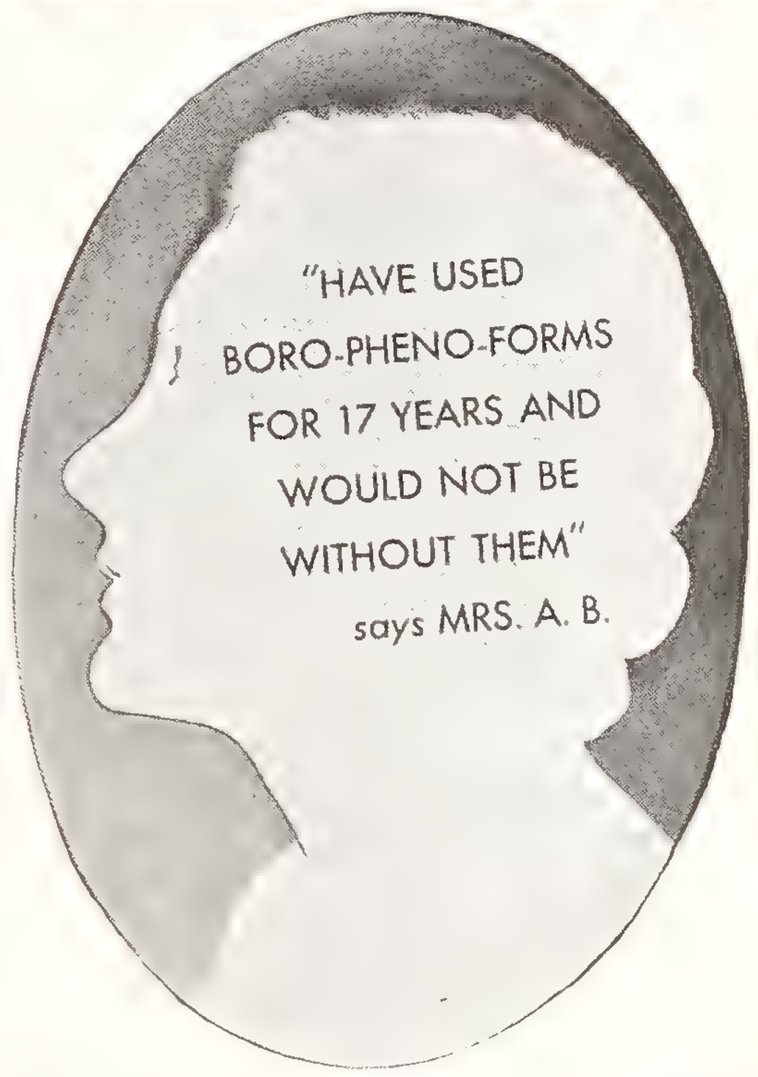
And the grandmother who encouraged her to become a dancer is seeing her become one of today's most promising dramatic actresses! She has the principal feminine rôle—a romantic and tragic rôle—opposite Warner Baxter in *Robin Hood of El Dorado.* And at the moment she has the leading feminine rôle (also tragic) in the successful Broadway drama, *Winterset*—which will soon be coming to the screen.

Watch Margo! There is no one else like her on the screen. And the actresses who are individual are the actresses who become stars!

Answers to Question on Page 67

1. Susan Lenox, Her Rise and Fall.
2. Dancing Lady.
3. Mississippi.
4. It Happened One Night.
5. Public Enemy.
6. Bordertown.
7. The Man Who Played God.
8. Carolina.
9. Aggie Appleby, Maker of Men.
10. Symphony of Six Million.

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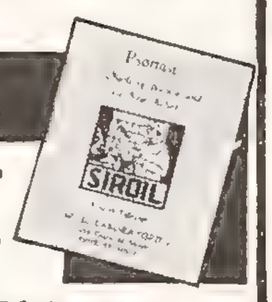
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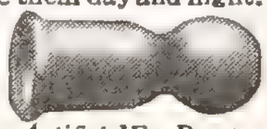
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Patient Is the Word for Helen Mack

[*Continued from page* 42]

Mrs. McDougall called Miss Gordon at her hotel and asked if she could bring her daughter to see her. Through some miracle, or perhaps it was because Vera Gordon has a big, generous heart, a meeting was arranged. Helen did her tricks, her imitations.

"Be honest with me," Mrs. McDougall pleaded. "Am I prejudiced because I'm her mother—or do you, too, see talent in her?"

"Yes, she has talent," Miss Gordon agreed.

"Then how can I get her a chance in the movies?"

Miss Gordon advised either Hollywood or New York. (At that time, there were several studios in the east.)

Mrs. McDougall never questioned the advice. She sold everything she had and took Helen to New York.

"I WAS too young to appreciate the difficulties we encountered," says Helen in talking of those days. "If Mother's courage ever failed her, she never let me know. The first thing we discovered was that in order to get stage or screen work I would have to be registered at the Professional Children's school. That, of course, took money, but mother managed it, somehow. Then, gradually, I began to get work in pictures—where my real name of McDougall was shortened to Mack. I played with Gloria Swanson in *Zaza*. I had a child rôle in Clara Bow's first starring picture. I did a few things on the stage.

"One of the first things Mother taught me was to be self-reliant. When we would go to theatrical agencies to see about work, she would go with me as far as the door and then she would send me in alone. We had a little speech all figured out. 'I'm Helen Mack,' I would say, 'and I'm an actress. Is there anything open for a girl of my type?' I suppose there was something about a child presumably coming to an office unaccompanied, asking for work, that attracted attention, for often I found work as a result of my little speech."

At sixteen Helen did a "single" in vaudeville. Then she went into a Broadway show called *Subway Express*. She attracted the attention of Albert Parker, a movie director, and he sent for her to make a screen test.

"IN THE test I was supposed to be a woman of twenty-five who had been married and had a lover," says Helen. "I had no conception of the meaning of the scene I was supposed to play. But the director explained that he just wanted to see what I could do with it. 'You're not a

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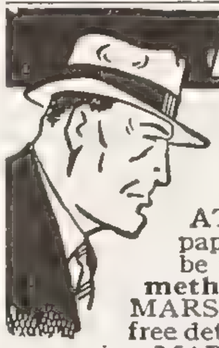
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straight ingénue,' he said. 'You're a dramatic type and if you ever let anybody try to make a sweet, sugary heroine out of you, you'll be a flop."

The test resulted in Helen's winning a Hollywood contract. And the first thing the studio did was to make her black hair red and put her in a sugary rôle.

"I knew it wasn't the thing I could do best," says Helen. "But I was so thrilled that at last I had a real break and was on my way to being a movie star, that I was glad to do whatever they told me."

She played in a couple of other pictures and was bad in all of them. The studio promptly forgot her and she sat around Hollywood for nine months without doing a thing. But since she was on salary, she felt that she must report at the studio. So she would go out each morning and sit around the make-up department, hoping against hope that somebody would see her and decide to put her in a picture.

AFTER weeks of waiting, she was given a small rôle in a play at the Pasadena Playhouse. Here again she attracted movie attention and another studio sent for her. While she was waiting in the casting office, an agent spotted her.

"Aren't you Helen Mack?" he asked. "I saw you in a picture you made a few months ago and I thought you were good."

"He was the first person in Hollywood who had said anything nice about my work," says Helen. "I was so grateful that it was all I could do to keep from kissing him!"

Since this agent apparently believed in her, she decided to let him manage her. The result was a rôle in *Sweepings,* in which she made a personal hit. Again it looked as though her really big break had arrived. But a series of inconsequential rôles more or less nullified the good impression she had created. It was not until she did *All of Me* with George Raft and Miriam Hopkins that she stirred up another flurry of interest. The pictures that followed have not perceptibly enlarged her rôles—even though her fair following has grown steadily larger. But just you wait. One day the right rôle *will* come her way, and when it does, I have a hunch that Helen will zoom to the top.

She's an intense person—like Joan Crawford in many ways. And, like Joan, she has a driving ambition, plus the ability to finish what she starts.

"So many girls who write me fan letters say: 'Oh, if only *I* could get a break, I know I could accomplish something.' I'm convinced that in Hollywood 'getting a break' is the easiest part. And I suspect it's the same everywhere else. The really tough thing is holding on to your belief in yourself when the break doesn't turn out as you thought it would, and learning to be patient and wait for the next one."

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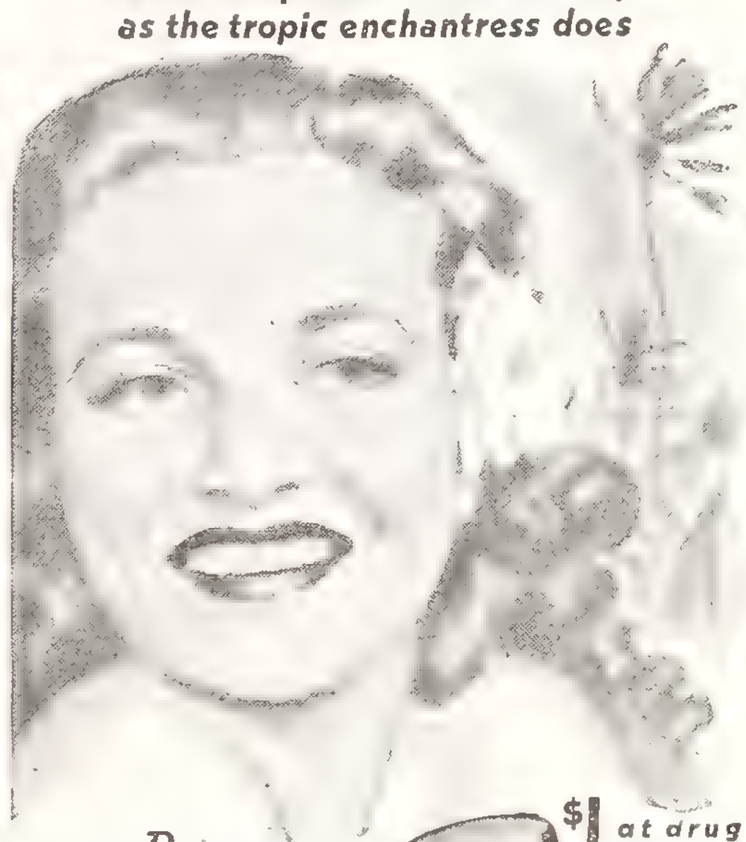
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28x5.50-18	2.95	1.15
29x5.50-19	2.95	1.15
6.00-17	3.10	1.15
30x6.00-18	3.10	1.15
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Leslie Howard Breaks the Rules

[*Continued from page* 43]

people and is prone either to wander about amongst them like *Hamlet's* ghost (he's about to play *Hamlet* on Broadway, by the way) or wander far away from them and contemplating the whole lot—either mentally or with a pocket-sized camera. I had a feeling that he was about to wander again. People do that when you ask them about Hollywood. But Leslie broke the rule.

"Well, let's have on with it," he sighed, "I do like Hollywood—sincerely. But the trouble with it is that it's completely bound and barred in with celluloid. You know, in other small cities where there's only one industry, like a steel mill, you hear people talking about nothing but steel and steel-mill politics . . . They lose their perspective. The steel mill becomes the biggest thing in the world to them. The same thing is true of Hollywood. People don't talk about anything else. Of course, it *is* interesting, but one can get fed up with it —like kidney pie.

"I don't like rules like that. If I feel a sudden and overwhelming yearning to discuss the love-life of an Argentine beetle or the effect of Negro spirituals on modern dance music, I want to discuss it and not have people edge away to another group where the topic of conversation is what that producer said to this star about—" he poked at his salad suspiciously—"gaining weight."

"I suppose I break a lot of Hollywood rules. I don't go out places to see people and be seen—and, and—hang it all! give autographs and pose for news photos and all that sort of thing. But," he looked up brightly, a man whose deep soul-inspection had brought to light one great redeeming feature, "I *have* been to the Trocadero once, and found it great fun, too."

HOWARD utterly refuses to be typed. He's as much an American as a Briton, as much a New Yorker or Hollywoodian as a Londoner, and he reviles the thought of having anyone point him out as the net result of a local civilization. He's not aloof. Far from it! He's one of the most sought-after men wherever he happens to be domiciled. One reason for that is his sense of humor—a Dry Martini brand of humor, pungent, dry and guaranteed inoffensive to any taste. This occurrence during the filming of *The Petrified Forest* will show you what I mean:

In a scene in a roadside hamburger stand, he was supposed to be getting around a plate of soup with a certain amount of verve. In so doing, he demonstrated himself to be one of the world's most silent consumers of soup. His soup eating was so silent that it was almost weird. Not a slup in a plateful. Archie Mayo, the director, looked pained.

"I think we ought to hear it just a



I believe

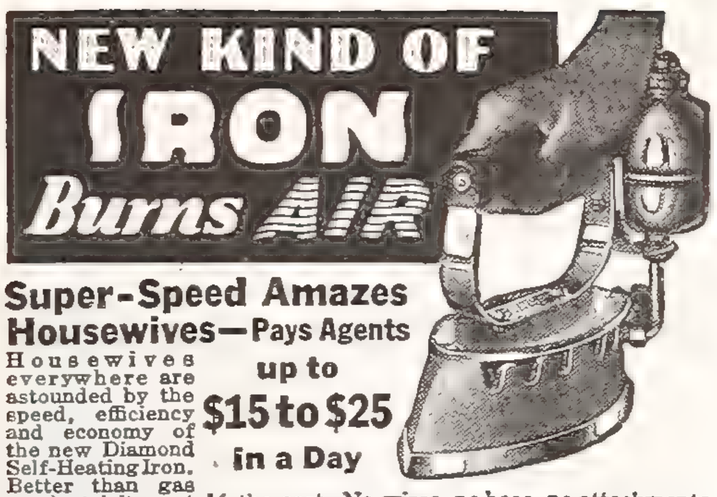
IN LONG ENGAGEMENTS

That's what Maureen O'Sullivan says. And she backs up her statement with logical argument—argument which will interest every woman who is married or who contemplates marriage. Read this intriguing article in the March issue of SCREEN PLAY, the magazine which is entirely written and edited right in Hollywood.

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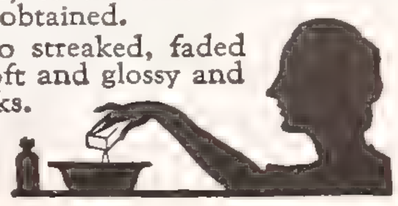
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little," Mayo interrupted. "Not much, you understand. Just a suggestion of a slup. Remember, you're hungry."

Leslie Howard put down his soup-spoon caressingly. He looked up gravely with not a hint of a smile to go with the faint twinkle in his eyes. "I think not," he said, "You see, although the chap I'm playing is hungry, he is essentially well-bred. It would distress him to eat soup with a perceptible slup. It would distress him no end. Slupping, or blibbing, as it is referred to in some countries, would be quite foreign to his nature and . . ."

He continued. The whole vast subject of slupping was gravely, learnedly brought forth until Mayo suddenly realized that all was not as it seemed on the surface. In fact, he was being ribbed. He snorted, then grinned.

"Okay! You win! Play it—or slup it—any way you like!" He turned to the sound man. "Hey, Lou! You might as well take your mike and go for a walk—this is a silent take!"

The lights went on and the camera turned over. Leslie picked up his spoon caressingly. Mayo called, "Action!" In the cathedral stillness of the set, the actor proceeded with his soup—and the careful, studied slupping could be heard to the rafters. But the sound man was far, far away and Mayo was slumped disgustedly in his chair.

LESLIE HOWARD just likes to break rules for the fun of it when it begins to look as though life and the pursuit of art were being taken too seriously. He has two simple systems that work in Hollywood. The foregoing is a fair example of one of them, but his best method is wandering.

As a wanderer, he has no equal. None but a genius could figure out the places to wander to and go to sleep in that Leslie can with no apparent effort. One of the favorite spots—and all assistant directors can herewith take notice—is the cat-walk high above the stage. While people course about below like maddened hounds in pursuit of a fox, the missing star is having himself a quiet time with a small camera, taking intimate shots of his pursuers looking under divans and into bins, calling plaintively, "Oh, Mr. Howard!"

But if he's feeling a bit wan and tired and a bit annoyed over the fact that Hollywood companies don't always stop for a spot of reviving tea at 4 P.M., he has, very likely, gone in search of cars parked about the stage entrance. He eschews his own super-sports model—because pursuers are apt to look there first. So he usually picks a handy limousine and curls up in the front seat. He picks the front seat nowadays because once a careless chauffeur didn't see him and drove off with him reclining in blissful slumber in back.

Leslie Howard, I'm afraid, is typical of no man but Leslie Howard. And more power to him! say I. He lives life with lively interest, a tongue in cheek and a quiet understanding of human nature—including the feminine of the species.



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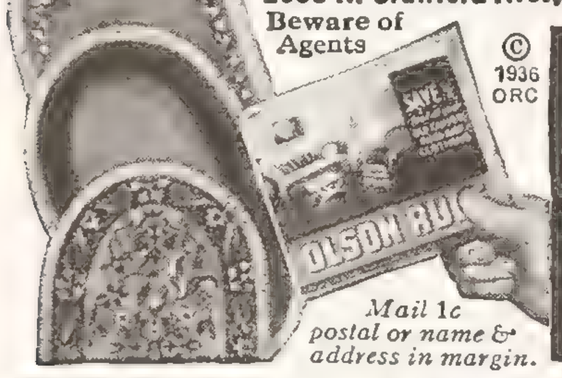
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Una Merkel's Wardrobe Fits the Business Girl

[*Continued from page* 45]

remember to get it loose enough so that it wouldn't wrinkle my dresses. The first thing I'd get to go with it would be a two-piece gray frock. As a matter of fact, I *did* buy one, just the other day. And it would be perfect for office wear. The skirt is a plain gray woolen and the blouse a thin tweed in a red, black and gray pattern. I have a belt of red suède—with a hat to match. (Every woman needs a red hat occasionally.) You see, it's the kind of outfit you can wear just as well without the coat this spring.

"It's wise to plan at least three dresses for business—and one of them should lead a double life. It should be tailored enough for day and 'dressy' enough for an informal evening. You know, when you haven't time to go home and change before dinner. I mean something on the order of that black crêpe that I like so much. It has a gold metallic thread woven through it, and it's made in a simple shirtmaker style with an Ascot tie—so it's discreet enough for 'office hours.' And 'after hours' you can add a bracelet and clip to perk it up.

"Those good-looking jacket dresses are another answer to this pet problem of the business girl. You keep the jacket on during the day . . . and doff it while you're dining with the boy-friend. And do you know what Adrian, the designer here at the studio, told me? He says we're going to be wearing all kinds of period jackets this coming season—trim Napoleonic styles and little Stuart cape-coats with large flat collars and such. Well, it's one time when I'm going to cut a Historical Figure!

I HAVE a personal theory that figured materials of any kind are never as smart as plain ones and they *do* add to a girl's weight! If you want to look slim and 'svelte' as the Frenchmen say—or is it the Norwegians?—why, just wear a coat-dress all one color.

Una's own new coat-dress is a case in point. It's a black wool crêpe. And it's another proof that black may be very common, but it's never commonplace! This dress has bell sleeves, and a small stand-up collar *and* a fascinating black cord pendant in front that makes it look terribly distinguished. All in all, it's the kind of dress that sets you apart even if everybody around you is wearing black.

Which brings us to Una's *Three Taboos* in clothes for Business Girls:

1. *Watch out for frills.* Ruffles and jewelry are as out of place in an office as very high heels and exaggerated makeup.

2. *Avoid eccentric or commonplace clothes.*

3. *Don't wear too, too tailored things.* Men instinctively resent them.

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"There's no end to the variety of things you can wear with a suit . . . A spongy wool sweater and matching scarf . . . A dainty batiste blouse and splashy flower for your lapel . . . A bright, chic shirtwaist and blending handkerchief poking out of your pocket when you wear your first sassy black straw hat of the season . . . One of the new, dressy metal-cloth blouses in a dark color. I have one of navy blue with a silver thread running through it, and with novelty gloves to go with it. Little personal touches are what give your clothes individuality.

"When it comes to evening dresses, I prefer either black or white. And I'll tell you why. You can do more things with dresses in those two colors. I mean, by way of accessories—changing them so that the dress looks different for different events. That's necessary if you want to get the most out of the money you put in evening togs. Usually, you wear a dress at two or three parties and your crowd has it 'spotted.' But there are many things that you can do with a quaint white taffeta gown—if you're that type. Or with a white Grecian chiffon—if you're *that* type. One evening your accessories might be green and silver sandals, a green chiffon hanky and green earrings. Another time you might wear an enormous bunch of red geraniums and red slippers. And a silver metallic cloth wrap goes with everything . . .

"Personally, I love black lace—with a pink touch or two. It always makes me feel so moonlight-and-rose-ish! And I very seldom tire of it.

"There are times, of course, when a girl wants something utterly 'different,' something utterly startling. And those are the dangerous days! You're apt to walk right into a shop and spend two weeks' wages on a dress you'll wear once. I know. I've done it . . .

"You see, the fun is getting clever effects at little expense. *Style doesn't cost big money.* And style for the career girl makes business a pleasure!"

Shapely Legs

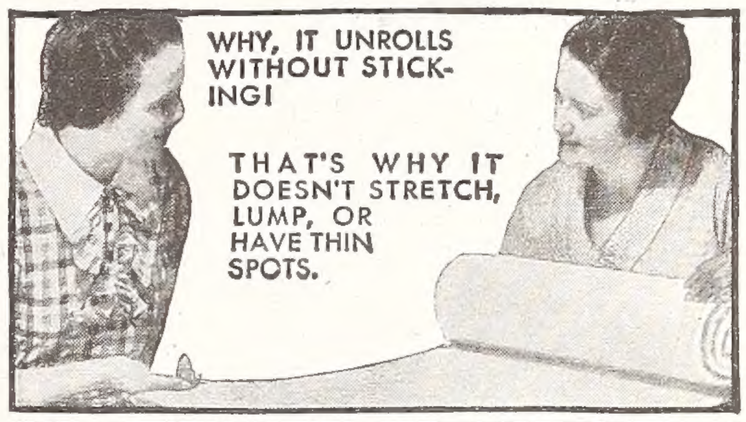


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$15 Prize Letter

A Hint from Hollywood—In the final analysis, you—Mr. and Mrs. General Public—are the makers of stars and, equally so, the unmakers of them. And here is a point that I would like to make. There are in Hollywood a number of stars now wavering on the brink of oblivion because you have made too much of them. They have gone ego-crazy, demand exorbitant salaries, forget old friends and, if nothing changes them, are on their way out. For studios, merely by keeping a player off the screen for a time, can relegate him to the has-beens—*and they do it.* So it is my humble suggestion that when you learn this is the case with some favorite player—get busy. Instead of mash notes, send him some to help bring him down to earth. Stars listen to fan-mail (it's their box-office pulse) and your letters might save them. Recently, one of the former great stars of the screen confided to me that she knows now that she sank to obscurity only because she completely lost herself—thought the world revolved around her. It didn't!—*Mrs. Floe Coolidge, 5555 Hollywood Blvd., Hollywood, Calif.*

$10 Prize Letter

Pertinent Point—I wonder if others, like myself, are not irritated at times by music out of place in the movies? For instance, in *Curly Top,* Shirley Temple stands in her chair at the dinner table and sings *Animal Crackers in My Soup,* accompanied by Rochelle Hudson at the piano. Well and good. It is a believable incident. But when an unseen orchestra joins in, I feel it is out of place because my reason tells me that orphan asylums do not keep orchestras hanging about to accompany little girls who sing surreptitiously at table.

Also, in *Naughty Marietta,* when Nelson Eddy leads his cohorts through the Louisiana swamps, they sing to the accompaniment of a full orchestra! Could anything be more ridiculous? Those voices would have carried the scene without any accompaniment whatever and been much more realistic.

My point is this: the very illusion that the director is trying to create (and we must have a sense of reality built up for us if we are to enjoy the films) is often destroyed, or made impossible, by introducing orchestral music into a scene that would be more effective were it left out.—*Catherine Anderson, 42 Riverside Drive, New York City.*

$5 Prize Letter

In a recent issue, a reader stated a belief that American movies should be for American players only—and that Hollywood could dispense with European stars, stories and settings. This letter brought a deluge of mail down upon our heads. Fully a tenth of this month's mail was on this one subject. The majority of correspondents disagreed with the attitude expressed in Reader Schuff's letter, on these grounds:

In Defense of Foreign Stars—Why not give us foreign movie stars who are not merely trading on their foreign names and reputations, but are honestly good? Who can forget Charles Laughton's performances in *The Private Life of Henry, the VIIIth, Les Miserables* or *Ruggles of Red Gap;* who can forget any of Leslie Howard's pictures or Merle Oberon's *The Dark Angel?* . . . To deny ourselves the pleasures that such performances can give us would be like denying ourselves the pleasures of reading all of the Old World Literature. No sensible person would listen to a proposal that we should not read Shakespeare simply because he was not an American, but this is just what the reader was proposing when he suggested that Hollywood should no longer use foreign stars. Europe is old in the art of acting and we, as Americans, would be foolish if we did not avail ourselves of the best that European talent can afford us. Please do not take this to mean that I think our own stars are not good. I am simply saying that it would be poor judgment to discontinue using foreign stars simply because they are foreign.—*Dorothy Cross, 1003 E. 53rd St., Chicago, Ill.*

$1 Prize Letters

Also, in a recent issue, we mentioned the persistent Hollywood report that Fred Astaire and Ginger Rogers might be separated as a screen team, going their individual starring ways. We asked if readers approved. This also brought a downpour of letters—and the end of them apparently is not yet in sight. To date, the two schools of thought are about equally divided, along these lines:

Foresees an Eruption—Separate Rogers and Astaire? Behead the first executive who dares to suggest it! They alone were responsible for the rise of musicals and if they are separated, you will have the immediate downfall of the musicals, also. Why, to break up this team would be like taking the curls from Shirley Temple; the voice from Grace Moore; the cream from coffee; and U. S. from U. S. of America. Ginger without Fred is like beautiful scenery without an artist, and Fred without Ginger is an artist with a crippled hand. Please, don't ever suggest the horrifying thought of breaking them up. Together, these two stand for happiness, wholesomeness, beauty and everything good in life. If someone wants a movie eruption, just break up this team!—*Mildred Sheridan, 1591 Dorchester Ave., Boston, Mass.*

Favors Partial Parting—I think it would be a very good idea for Ginger Rogers and Fred Astaire to be separated for a while. Of course, the public loves them together, but I'm afraid it would tire of them if it saw them co-starred too frequently. Starred separately, they would prove whether or not they could make equally successful pictures. Fred Astaire is just as good an actor as he is a dancer and single stardom would give him a chance to show his talents as an actor. Ginger Rogers also is successful as a dramatic actress. I think it would be suitable for them to be co-starred in two pictures annually. When the time came for them to be together, the public would look forward eagerly to their pictures and they would certainly be, and stay, public favorites.—*Helen Gronowski, Blossburg, Pa.*

New Discovery—Hollywood has done it! It has found a man as handsome as Clark Gable and as fine an actor as Leslie Howard, and cast him perfectly in a fast-moving, thrilling drama. I predict that, as *Peter Blood,* he will become one of the most popular actors on the screen. Errol Flynn, here's to you!—*Scottie Fitzgerald, Cambridge Arms Apts., Charles and 34th Sts., Baltimore, Md.*

A reader raises a provocative question in the following letter:

Big, Happy Family—If my family suddenly went back on me, and I had to choose my family from the movies, whom would I choose? Here they are: Grandpa, George Arliss; Grandma, May Robson; Father, Frank Morgan; Mother, Pauline Lord; Sister, Rosalind Russell; Brother, Nelson Eddy; Husband, Charles Boyer; Children, Jane Withers and Freddie Bartholomew.—*Mabel Baker, 3874 West 10th Ave., Vancouver, B. C., Canada.*

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Tell us, and you will also be telling the world. *And* be in the running for one of these cash prizes for each month's best letters: (1) $15; (2) $10; (3) $5; all others published, $1 each.
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